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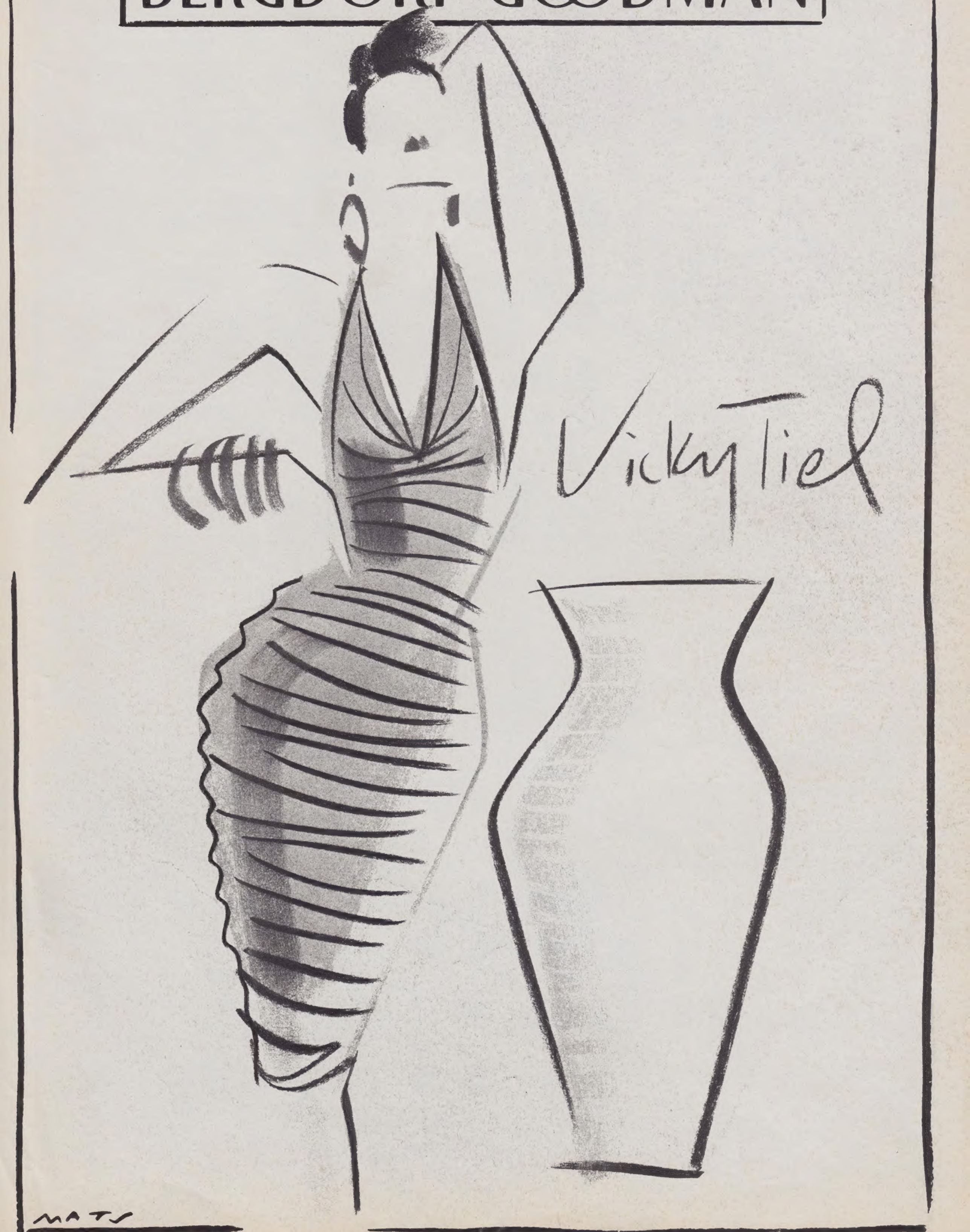

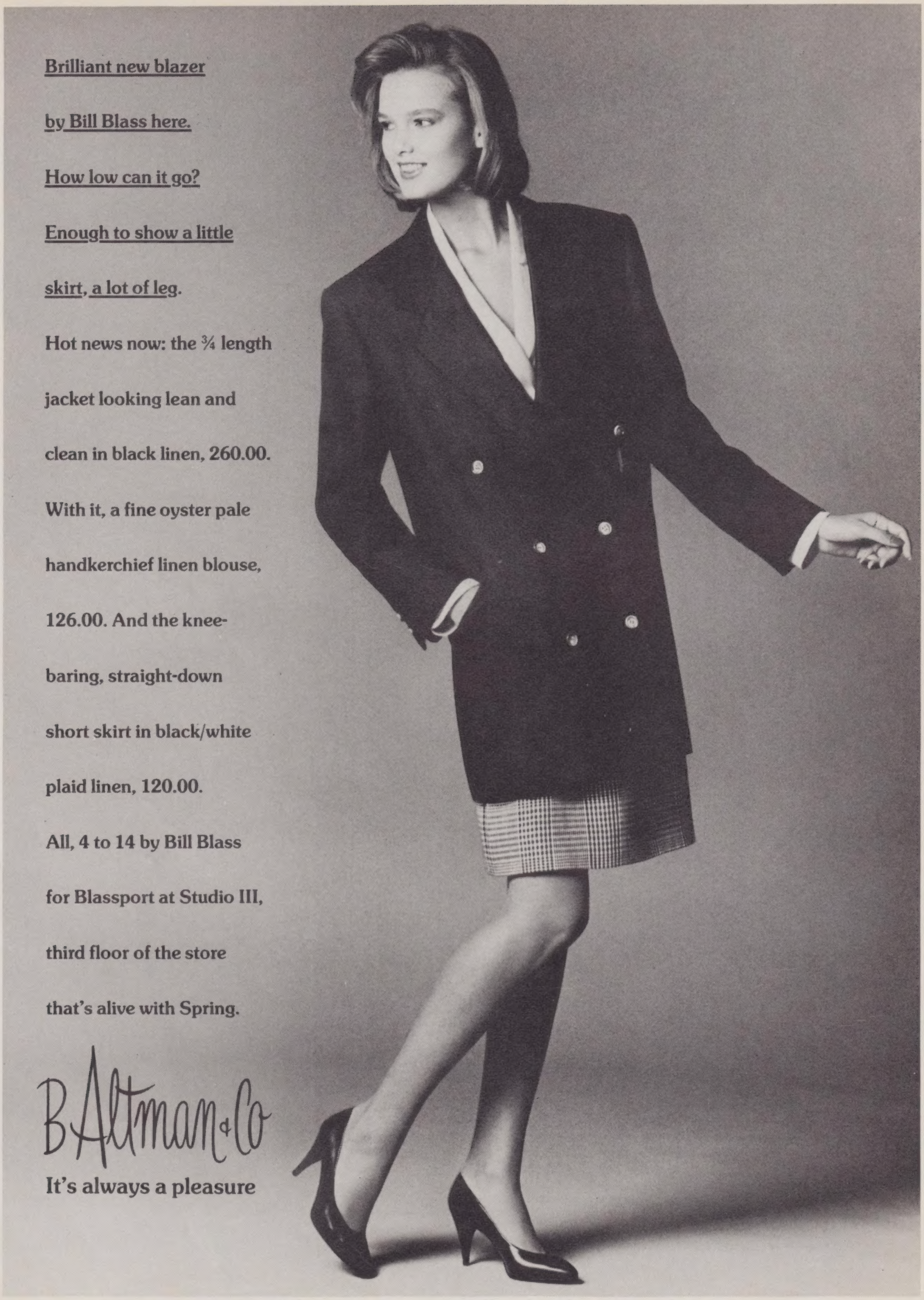
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bubbly touches of white.
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april

1985

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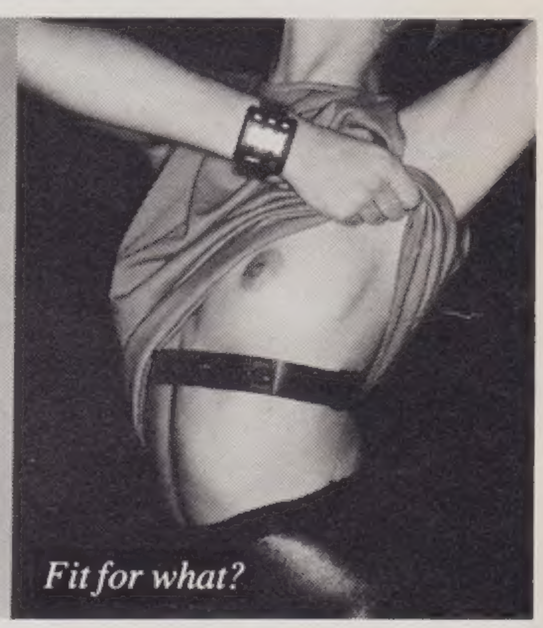

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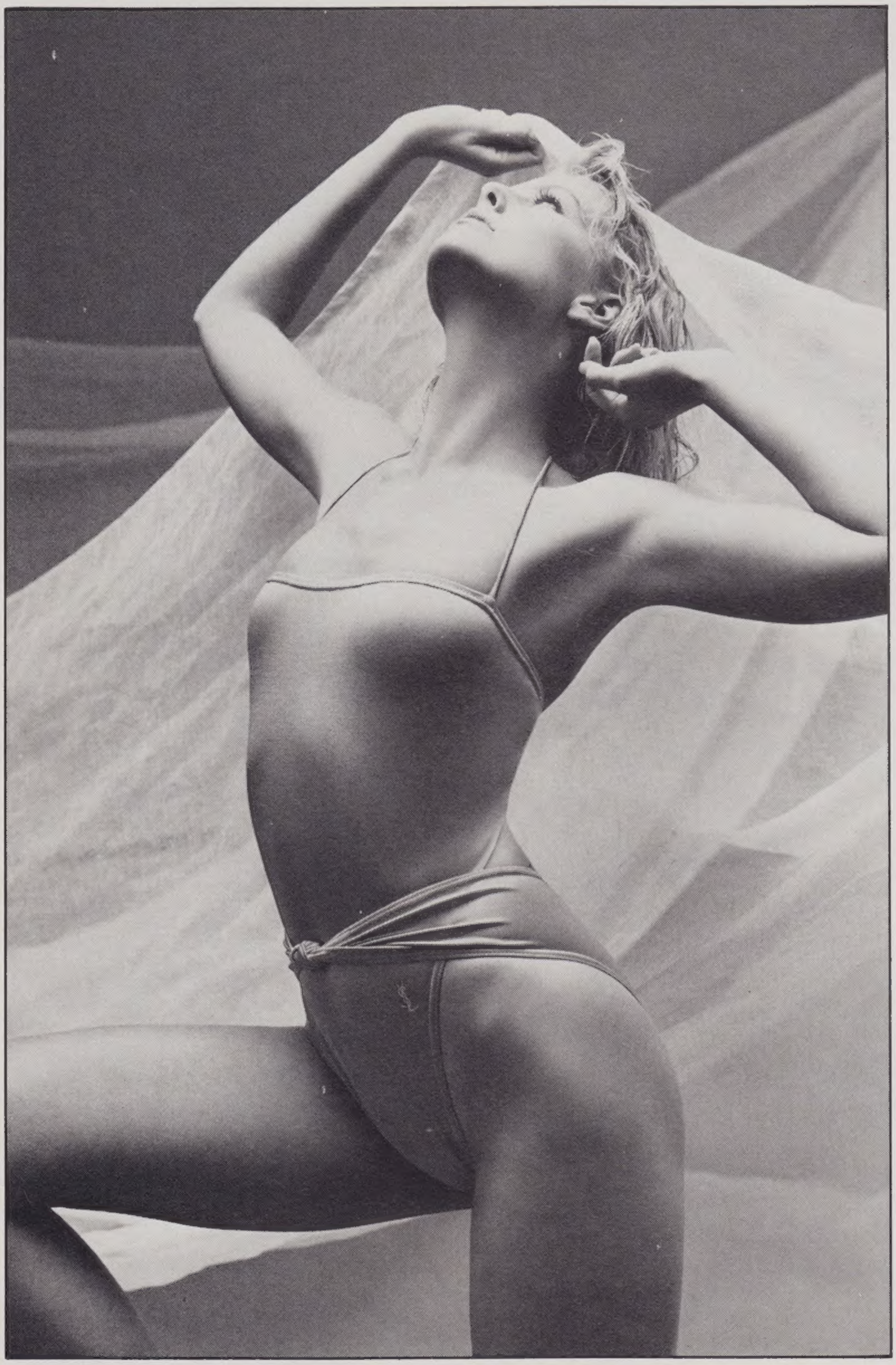

How very unsuspecting of this steamy neo maillot.
Scooped to bare essentials...
And strap-wrapped on the hip.
Such a scorching Summer scene we've rarely ever seen.

•Bikini-like back knots the same as the front in shocking pink, royal blue or black nylon/ Lycra® spandex. 6 to 14, 48.00. The Big Splash on 3, New York. And in all our stores.

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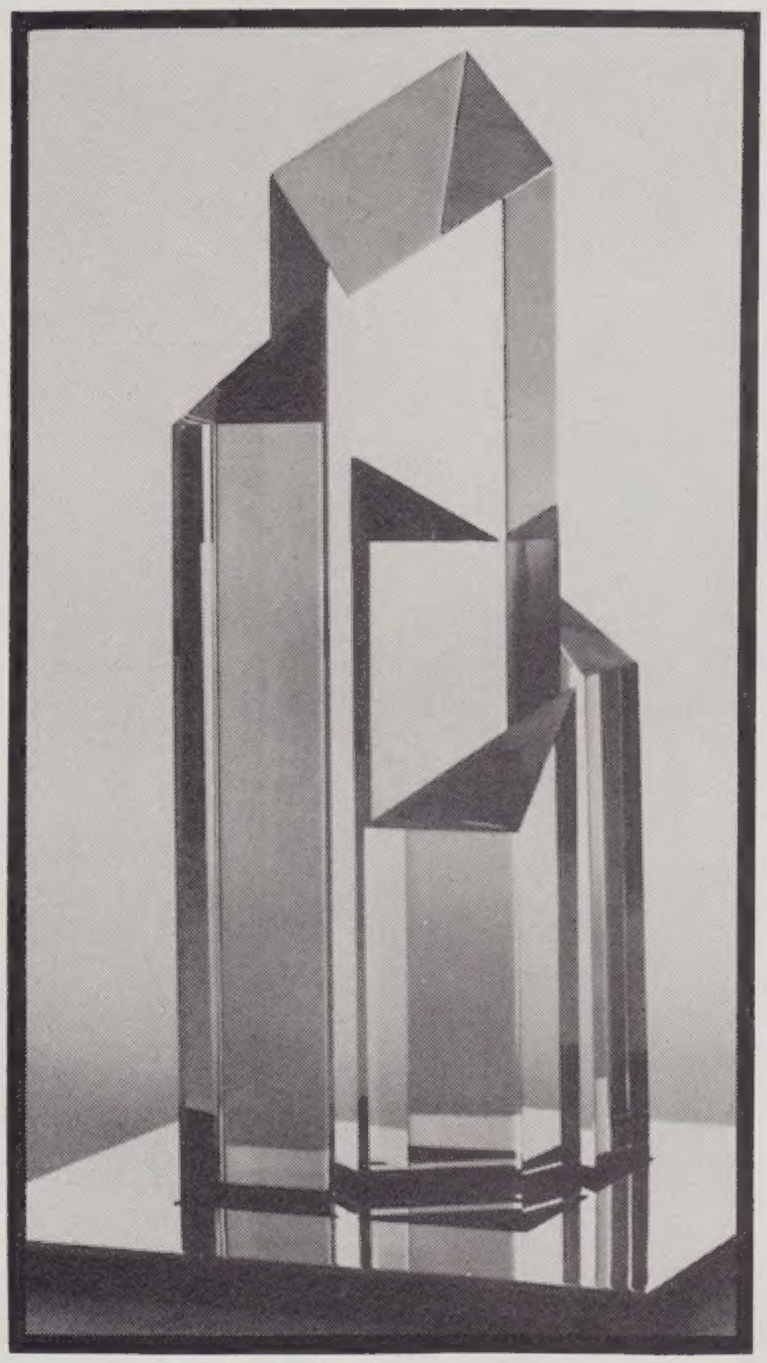
Marshall Field's

DISTINCTION IN DESIGN 1985

Distinction in Design. The honor of excellence. Marshall Field's prestigious award recognizes those individuals who, through aesthetics and sensibility, represent the ultimate in creativity.

These award winners possess an artistry and imagination which transcends the limitations of time; they are the creators of tomorrow's classics.

Perry Ellis is this year's distinguished recipient. Renowned for outstanding creativity, excellence and foresight in the field of fashion, he is, by every standard, a leader of American design.



The Distinction in Design presentation piece is the Steuben Cityscape, shown, a limited edition masterwork by Lloyd Atkins. A crystal prism skyline, the sculpture represents the breadth and magnitude of The American City, as well as the talent of the honoree.

Marshall Field's is proud to present this honored award to Perry Ellis.

PERRY ELLIS

MARY ANN RESTIVO

UNTAMED ELEGANCE. CAPTURED IN SLEEK, SOPHISTICATED COMPONENTS THAT PLAY OFF PRINTS AND WARM COLORS. BLENDS IN PERFECTLY WITH YOUR NATURAL HABITAT. DESIGNER COLLECTIONS. DEL AMO, CENTURY CITY, BEVERLY CENTER, SANTA MONICA, SHERMAN OAKS AND NEWPORT.

THE BROADWAY
IS SOUTHERN CALIFORNIA

PERRY ELLIS SOCKS

On her lips and nails, our Bird in Paradise is wearing Metro Manic.
Fragrance: Scoundrel. Jewelry: Leo Wills. © 1985 Revlon Inc.

COME SOAR WITH REVLON'S NEW COLORS
FOR EYES, LIPS, CHEEKS, AND NAILS.

Bird in Paradise

The colors of purple and tangerine, in intensities that range from very dark to fledgling pale. A combination of colors that's going to make other color combinations seem earthbound. Don't be scared. It's more exciting to fly than to walk.

Revloncolor

The difference between looking good and looking great.

Connoisseur Suite

Here, the silhouette as an ideal: achieving grace, polish, elegance in one simple form. Where pattern is the perfect merger of color and line...a visual excellence sustained in the luxury of silk. And finally, where detail is the ultimate, finishing flourish to fashion perfectly united. This is the result. The peplumed dress—two synchronized pieces of blouse and skirt—that become a dress for Spring...for all seasons. In red/white or grey/white. In The Connoiseur Suite.

Saks Fifth Avenue

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better rate of cell renewal.
There are three glowy tints,
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Issey Miyake
at
Robinson's

CALIFORNIA

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L. to r.:
'Aunt' Nancy
Barbara Alexis
Kim Alexis

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ULTIMA II INTRODUCES PROCOLLAGEN,
in an unprecedented anti-aging complex that offers opportunity and hope for skin of any age.

AGE **20** Even skin in the bloom of youth isn't exempt from the effects of aging.

New ProCollagen Anti-aging Complex is unprecedented. Its preventive skin care capacity is surprising.

This super active formula, ProCollagen Complex, has a special affinity for skin, thus giving it unusual skin caring properties. It also helps conserve internal collagen.

ProCollagen Complex has ultraviolet absorbers that protect skin against the sun's harsh realities. Start using ProCollagen Complex right now. It's not a moment too soon.

AGE **40** Ah, forty. The age of enlightenment. New ProCollagen Anti-aging Complex offers a kind of basic truth for forty-year-old skin.

Procollagen is the support system for collagen, the ingredient of firm, young skin.

And in this exclusive complex there is the capacity to help stop age breakdown on vulnerable areas like your throat, your forehead, the corners of your mouth. It even firms skin tissue.

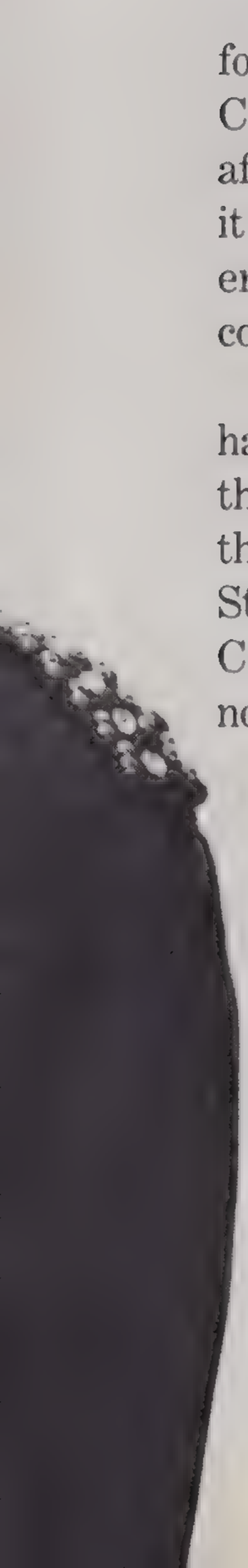
The sooner you start using ProCollagen Complex the sooner you will witness its exceptional benefits.

AGE **60** Sixty isn't what it used to be. In this new age of alternatives, if you've chosen aging well over just aging, Ultima's ProCollagen Anti-aging Complex will be important to you.

It is the first skin care complex of its kind. Because of its exclusive composition, ProCollagen Complex has remarkable moisture reparative capacities.

It will actually diminish the length and depth of dry wrinkles. It works deeply as a moisturizer, and clings long and lovingly.

All in all, ProCollagen Complex is skin care the likes of which you've never known before.



CHR ProCollagen Anti-aging Complex

ULTIMA II

©1985 Princess Marcella Borghese Inc. The beauty treatment featured is Fango (Active Mud for Face and Body)

From Princess Marcella Borghese, primitive solutions that virtually reverse the effects of age on surface skin.

For more than 2400 years, prophets and princesses have travelled to the hills of Tuscany to avail themselves of the legendary restorative powers of Terme di Montecatini. Princess Marcella Borghese has often experienced the rejuvenating effects of this spa. Her fascination with its therapies led her to establish a laboratory there to combine its minerals with the latest advances in scientific skincare.

The result is nine exquisitely sensate beauty treatments: Crema Saponetta; Tonico Minerale; Fango (featured); Cura di Vita Fluid and Creme; Concentrato di Vita; Cura di Vita; Massaggio per il Corpo; and, Bagno di Vita.

A total skincare system that is a beauty therapy, not just for the face and body, but for the senses. At long last available in America.

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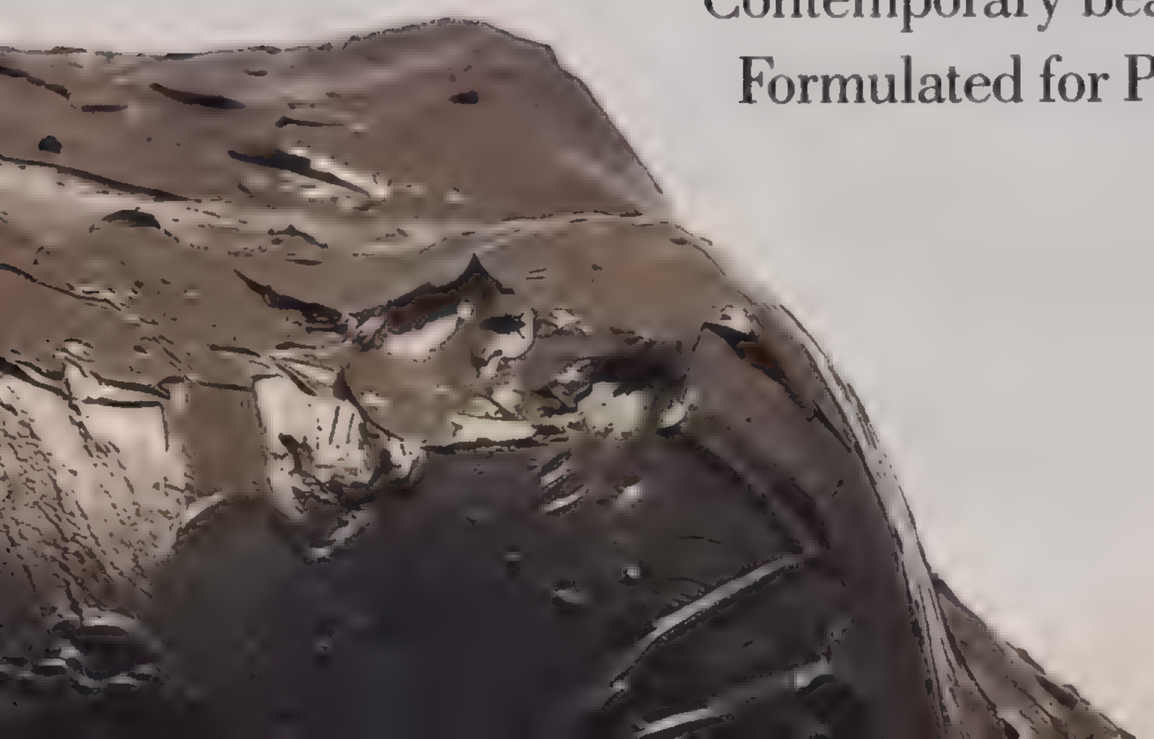
Contemporary beauty therapy since 400 B.C.
Formulated for Princess Marcella Borghese.



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Tissue Firming Creme

"Le Lifting de Nuit"

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Forté-Vital, a scientifically discovered Bio-phytone complex, works with your skin's natural process of micro-circulation. The skin's ability for self-revival is reinforced. A younger look comes to light each morning.

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LANCÔME
PARIS

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PARIS

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NEW YORK

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in bright colours.
You feel hot.
You look hot.
L'Oréal says
this is no time
to be cautious.
Geranium lips, nails.
Le Jazz trio. Bébé blush.

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FILENE'S

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counteracted and
significantly reduced.

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How to avoid the artificial perfection of mass production.

Machines produce so-called "perfect" decanters—objects of soulless uniformity spewed out in great profusion.

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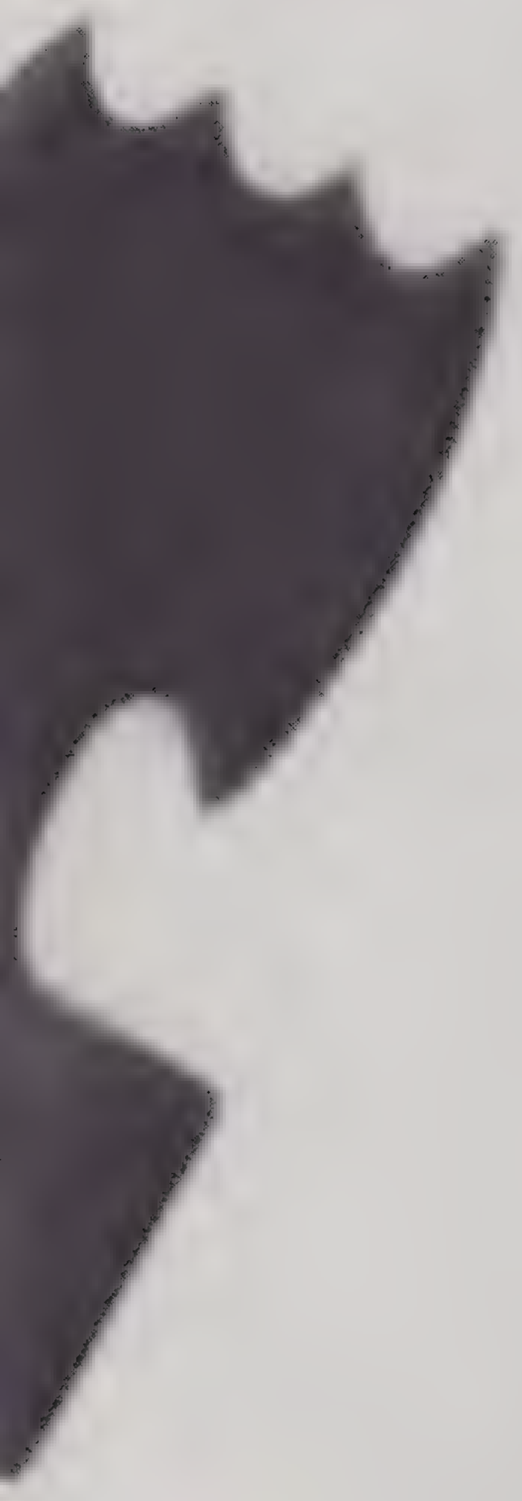

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specifics

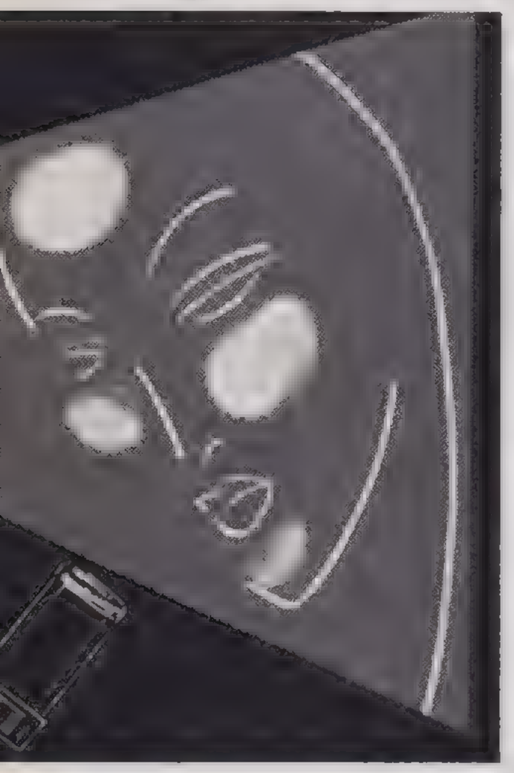
Today's high-performance makeups address a variety of problems—and solve them!

COVER LOOK

Evening makeup changes...the idea is always appealing, but so often there's the problem of time. One of the most welcome aspects of makeup today is the new ease in shifting from day to night, of achieving a more definite, dramatic look simply by adding to what's already there. Model Kim Alexis, at left and on our cover, is a perfect example—the means, all from Ultima II: along with Pink Sands blusher, Medium No. 2 translucent powder gives skin a nice matte finish, day or night. At night, soft Golden Taupe eyeshadow is boosted by Pearlshell gold highlighter, the same one that gives "lift" and shimmer to New Pink Violet colored lips. And with a little mousse, a quick shot of blowdrying, the lift at night extends to hair! Makeup by Ariella; hair by John Sahag. Earrings by Bill Schiffer; fluorescent shirt, Claude Montana. Photograph by Avedon. Details, see next to last pages.

BASE LINE

The idea of foundation—a smooth, even skin tone—is a great one, but many women find foundation difficult to use: it's too "masky" or not opaque enough, it's too drying for dry skin or too transitory or irritating for oily skin. All that's changing. Proof of progress: the versatility of current water-based foundations. Many women prefer their lighter weight and matte finish; the good news now is that they *last*. Max Factor's Light & Natural makeup blends easily, conceals under-eye circles, skin imperfections, contains the treatment pluses of elastin *and* collagen. L'Oréal's new Visuelle makeup won't wilt or irritate oily skin, yet it contains enough light moisturizing ingredients to keep dry skin happy. ● More good news: the return of stick makeups without pancake heaviness. Shiseido's Inoui is quite amazingly light, yet gives real coverage. It's important to take enough time and care to apply—stroke the stick directly on forehead, cheeks, chin *(left)*; blend and "thin" it out with a sponge. Also key: to remove makeup thoroughly at the end of the day. (Women with oily or blemished skin should probably restrict its use to special occasions only.) ● While Shiseido's Moisture Mist nude lip-lining pencil was actually designed to keep lip color from bleeding, it's also useful to give precision touch-ups to the hollow between eyes and nose, around nostrils *(right)*. ● For normal to oily skin, the single-product answer: Stendhal's Veloutissime compact makeup is a foundation when applied with a damp sponge, a shine-fighting powder when used dry. ● Warm-weather alternative to foundation: sheer color rubs, tinted moisturizers. Estée Lauder's new Sportwear tinted cream gives the look of a light tan as it "nourishes" skin, protects (SPF 4) against the sun.



In a season of pale, almost "no-makeup" looks, this extreme: lips and nails in flat white...

FOCUS ON EYES

Because oily makeup removers and vigorous rubbing can leave lids itchy, red, swollen, even contribute to fine lines around eyes, easy removability of eye makeup is as important as its staying power. The best idea is to use waterproof mascara, "special effect" glitters sparingly. On a daily basis...Cover Girl's Long 'n Lush mascara stays put, washes off with soap and water; Almay's Super-Rich lash-thickening mascara does, too, and because it thickens lashes without fibers, it's safe for contact-lens wearers; Prescriptives Basic Black mascara blackens with a glossy sheen; Maybelline's Expert Eyes mascara combines the benefits of gently removable color with application control: one end of the dual wand coats lashes, the other—a "clean" wand—combs away excess mascara, separates lashes. To keep eyeshadow on lids, out of eyes, apply it with a wet brush, or use one of the new creamy powders (Allercreme's Color Sheers are good).

Illustrations: RODGER DUNCAN

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Blouse by Jonathan Earrings, Kruger Gallery.

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Your Letters

Truffaut remembered
A heartfelt thanks for presenting "Truffaut by Moreau" in your January '85 issue. I have always been enamored by Truffaut's films and the gentle persona he generated in articles and interviews. As a fan of cinema, I was stunned by his death, perhaps because I felt also the death of countless characterizations of that part of the human spirit which is warm, simple, vital and enlightening.

Jeanne Moreau's article was vital. I appreciate her sharing such fond and delicate memories.
Juliette Jandel
Dayton OH

Vogue: something to look forward to...
I am an avid reader of Vogue; each issue is a visual feast! Opening the mailbox to find my monthly fix is always sure to put a smile on my face. But I guess I never totally appreciated Vogue until my work sent me to a very small, remote village in Denmark. Although the area is beautiful and the people warm and friendly, there is little news from the U.S. and even less English reading material. When I received my December issue of Vogue I was ecstatic! What a nice way to brighten up the cold, dark days. Instead of absorbing it all at once, I'm trying to ration out a few pages a night (next to the wood stove with a warm mug of Glögg), until my next issue arrives.

Vogue is a wonderful way of keeping informed. The December issue's "Vogue Goes To The Movies" was a much-needed blast of Americana for me. Mange Tak! (Many Thanks.)
Kimberly Kulow
Spottryp Denmark

I just want to say that I love your magazine! In no magazine have I found such encouragement to express myself through my wardrobe. You do not dictate one style of dress to your readers, and women of all ages can relate to your colorful pages. I am seventeen and have been a faithful reader for five years. As a person concerned with the state of the world today, I find your articles and interviews accurate and stimulating. Also to be commended are your various reviews. Thank you for presenting such a marvelous magazine each month. I look forward to it!
Kristi Klovanich
Longmeadow MA

Chow time
[Re: "Chow: Top Dog," page 228, January 1985]...As a major publication, with an extremely large circulation, you have managed, in a few words, to make it appear as if all of the hard work done by responsible breeders and trainers in the past decade or two has gone for naught. If the Chow Chow has become the fashionable rage, I would believe there might be a deeper reason than "narcissism and passive-aggression."...Please do the Chow Chow a favor, and if your magazine cannot find something positive to print about our breed, or any others, please don't print anything at all.
Annette Swank, member
Rocky Mountain Chow Chow Club
Westminster CO

Help for kicking cocaine
[In the article "Women and Cocaine," by Maureen Orth, November 1984 issue,] Dr. Josette Mondanaro, former director of the California State Division of Substance Abuse, is quoted to have stated: "What needs to be studied is exactly what effect cocaine use during pregnancy may have on the newborn. Many babies may look normal but we'll see only later if cocaine prevents the fetus from reaching its full mental potential [because it had less oxygen than it should].

The interviewer's question follows: "Is the seriousness of the problem being addressed?" and is answered with the physician's "Absolutely not...." My answer is: Yes, there is ongoing research taking place now, and [has been] over the past seven years at the University of Southern California Medical Center, monitored by the Drug Abuse Program Office and County of Los Angeles. The Substance Abusing Mothers Clinic serves the L.A. community, free of charge, to enhance the well-being of offspring, well-baby care, to determine medical and genetic effects of drug use, to monitor infants' physical and cognitive and social growth and development, to provide supportive services to women in their struggle to free themselves from drugs and to maintain the unity of their homelife. Attention is also focused on pregnant drug addicts as potential or actual child abusers. Given support, counseling and good follow-up, women who would otherwise lose their children are given a chance to form strong families....
Denise A. Baumgartner, R.N., B.S.N.
Culver City CA

Exercise: knowing your limit
Thank you for the article in your "Fitness Now" section, "Exercise and Pain," [December 1984]. It contained much-needed information for the serious athlete.

It is great that America has been turned on to fitness, but so many of us don't know what pain means nor what to do about it. "Making it burn," can cause more than just a little day-after soreness. Unfortunately many, including myself, have learned the hard way.
Donna E. Jensen
Brentwood NH

In defense of Bugs Bunny
In reference to Cathleen Schine's article, "What I Like About Harebrained Birds" [January 1985]: I must stop this nonsense before it goes any further! To quote Ms. Schine, "I don't really like Bugs Bunny, with all his personality. Let's face it, would you invite Bugs Bunny to dinner? Probably not."

Well, I beg your pardon, Cathleen—now it's time to face the facts! Surely you realize that without Bugs Bunny (that's "mister" to you!) there would be no benign Woody Woodpecker or obnoxious animated sibling crows! We must learn to respect our elders, our originals, and never to dismiss them as old-fashioned. I'm proud to say that I grew up with Bugs Bunny. Incidentally, I dined with Bugs the other evening in my home; he displayed the most exquisite examples of etiquette I have ever seen!
Holly Landau
London, England

Model woman
Bravo! Thank you so much for the Patsy Preston article [February 1985]. I remember her from many issues of Vogue—as a stunning model; and still is! Her outlook on life—especially "attitude" makes us all think a bit in our later years.
Ellen Leclerc
Berlin NH

Nuclear (re)vision
"Nuclear Visions" by Douglas Davis [November 1984] is one of the best articles I've ever read in Vogue. It is a genuinely thoughtful piece of writing; it makes the connection between our cultural and social impasse, on the one hand, and our dependance upon or addiction to a death-oriented technology (computers, TV) on the other.

A minor flaw in the layout is the fact that you transposed the photographs of "Scenes from the Future—The Guggenheim," and "Restless Sleeper/Atomic Shroud."

Otherwise an excellent presentation of an excellent article.
Veronica Lamb
Mitchell Ontario
Canada

Changing "View"
I always enjoy [André Leon Talley's] informative pieces in the "View" section of Vogue. However in the January 1985 issue, you had a piece on page 170 on "The Memphis Beat"; well, someone goofed or the proofreader was on vacation because two of Memphis' top designers mentioned had their names misspelled: that's Nathalie du Pasquier (not Pasquear) and George James Sowden (not Fowden). Better luck next time!
Francisco Pinell
San Diego CA

"Crown" affair
Having nothing else to do this past Sunday afternoon, I reread my December issue of Vogue which featured the article on "The Jewel in the Crown." I agree that Peggy Ashcroft is indeed heartbreaking as the retired missionary but her patroness is played by Fabia Drake and not Judy Parfitt. Ms. Parfitt plays the bitchy Mildred Layton.

Also, you have pictured Rachel Kempson who plays Lady Manners, on her houseboat in Kashmir and entitled it Dame Peggy at Rose Cottage in Simla.
Deborra A. Callis
Naperville IL

Editor's reply: *We regret these confusions; misinformation came to us from those who should have known better.*

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Individual attention: the key to modern makeup, skin care

With warmer weather comes a shift to lighter, fresher makeup, which makes now an ideal time for a makeup lesson—to update colors, experiment with new formulation, review application techniques, pare down to fewer products, fewer steps. Here, some of the makeup artists whose light-handed application, teaching skill, and knack for putting clients at ease make them particularly appealing. . . .

The philosophy at Beauty Checkers at Henri Bendel, NYC: "Instead of trying to re-create a specific 'look,' we enhance a woman's individuality, her confidence," says makeup artist Molly Pomerance. Beauty Checkers' advice starts with an evaluation of a woman's own cosmetics, teaching her how best to use them, suggesting additional products only when necessary. The greatest value of a makeup lesson: "It breaks bad habits, establishes good ones."

One common habit that can be corrected in a lesson, from makeup artist Sherē Lyn of NYC's Richard Stein Salon: falling into a "color rut." Example: "Many brown-eyed women stick with matching brown eyeshadow. By switching to mauve, eyes are suddenly brighter, livelier."

Benjamin of NYC's Benjamin Salon actually videotapes each lesson from start (moisturizer application) to finish (hair styling) so you can rewatch/perfect techniques at home. While the initial lesson is long (about one and one-half hours), practice reduces it to a foolproof ten-minute makeup system.

New Yorkers can attend the monthly makeup workshops of free-lance makeup artist John Richardson, given at the Clive Summers Salon; but he has also taped his makeup demonstration on a model so out-of-towners can send for his makeup video (c/o Clive Summers Salon, 645 Fifth Avenue, NY, NY 10022).

The practicality of quick makeup application, easy day-to-evening changes, and makeup portability is a prime concern of makeup artist Kathleen Walas at NYC's Vartali Salon: "One of the most useful lessons I can teach a woman is how to apply a few colors—gold lipgloss, pearlized blusher, for example—over matte daytime makeup to create an evening look."

Two makeup artists who specialize in all-out evening looks: Marc San Fillipo at Pierre Michel Salon, NYC, and Nilo Viyella at Rose Reti Salon, NYC. (Real convenience: Nilo makes house calls for makeup application, hair cutting/styling.) Free-lance makeup expert Pablo Manzoni is a time-honored favorite for his thorough, sophisticated, very finished makeup.

a new age

After they are forty or so, most women find their beauty needs change. Moisturizer, for example, becomes a must, regardless of skin type. Even sensitive/oily skin needs it now—on cheeks, under eyes; choosing a water-based moisturizer will avoid any reactions. Dry skin becomes even drier—and it tends to dry more over the course of the day. Using a "wrinkle stick" around eyes and mouth three times during the day works well to refresh A.M. moisturizer.

When it comes to makeup, extremes—in amount, placement, color choice and intensity—can be aging. But just because too much powder, too heavy an application can draw attention to lines doesn't mean a woman is better off with no makeup at all. Nearly every woman needs to wear under-eye concealer, and foundation can offset the color-draining effect that grey hair has on skin. Blending is key to keeping makeup soft, sheer, natural—go over the face, blurring "edges" with a latex sponge.

Tip for crepey eyelids: a creamy powder pencil first scribbled on the finger, then gently rubbed on eyelids gives light-handed, lasting coverage.

Important: always establishing a tone—hair color, skin tone, clothing, accessories. Beyond the "beauty" boundaries come a few more useful thoughts: A piece of jewelry—this year's flattering earrings—near the face is becoming. Certain fabrics—ones with life and body—and colors are especially becoming to skin: a charmeuse in a glowing peach color, red for dramatic effect. Very few women can carry black off without some kind of help—a choker of colored stones, a lace or antique silk muffler—between it and their faces.

To keep powder blusher from streaking over moisturizer or foundation, use the "dry on dry" principle: first dust a light layer of translucent powder on cheeks, then brush on blusher

Watch for Sweden's Catherine Ahnell, *left:* She's nineteen and the winner of Ford Models' annual Face of the '80s competition. You'll be seeing lots more of her. . .

Top photo: KING Hair, Yannick; makeup, François Nars; bottom, JACQUES SILBERSTEIN

Cover Girl Jennifer O'Neill

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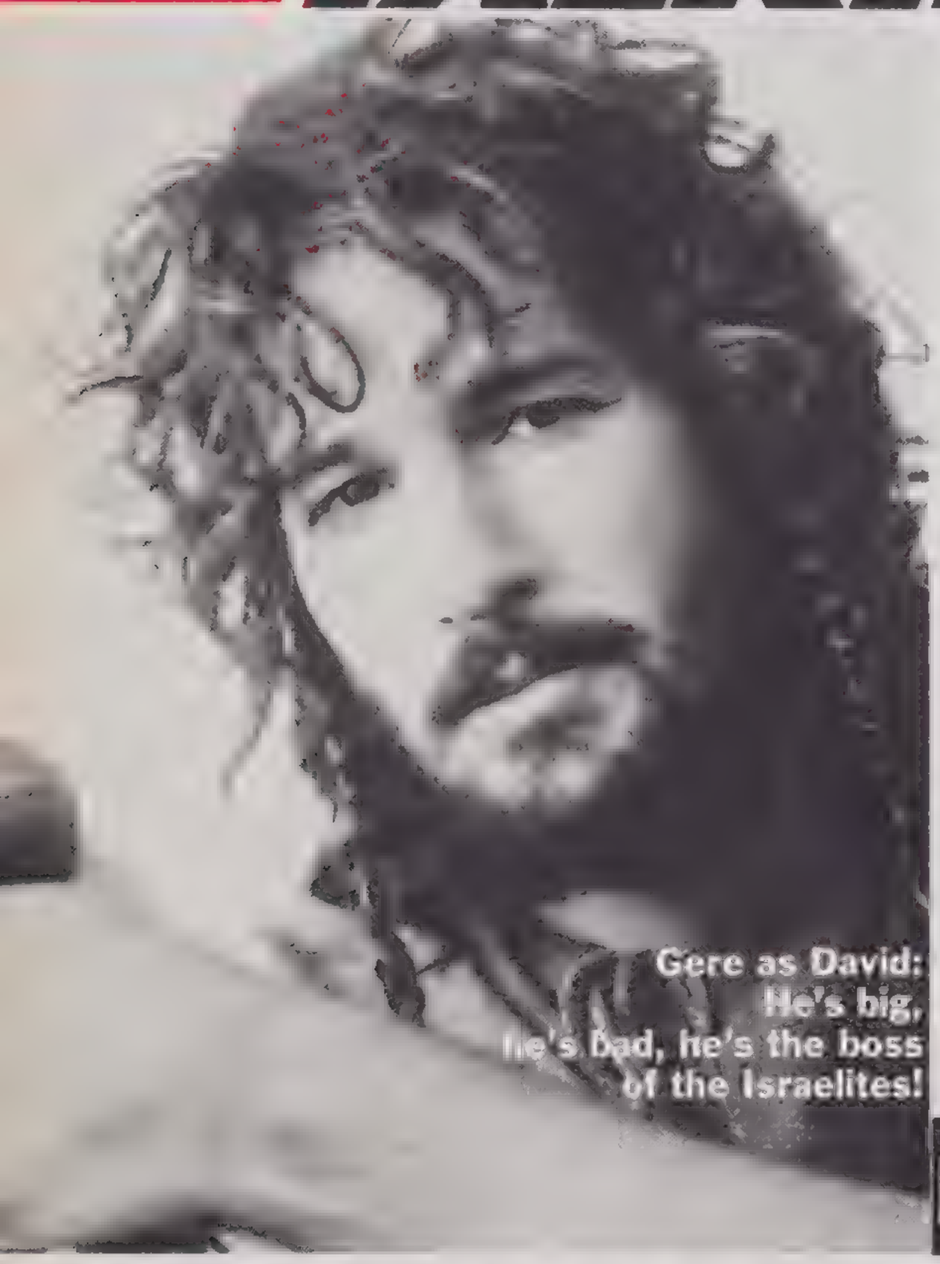


Gere as David: He's big, he's bad, he's the boss of the Israelites!

HOLLYWOOD AND DIVINE

"Read the book instead" is the only fitting response after sitting through most Biblical movies. These ultra-sincere epics of sex, sadism, and, oh yeah, religion, are so long and inflated they could turn the most devout worshippers—and moviegoers—into disbelievers.

Cecil B. DeMille was at the genre's forefront with 1923's *The Ten Commandments* (which he remade into an even bigger blockbuster in 1956), leading the way for such other classics as *King Of Kings*, Nicholas Ray's interminable film starring the first teen-idol Jesus, Jeffrey Hunter; *The Greatest Story Ever Told*, George Stevens' pious spectacle renamed by critics *The Longest Story Ever Told*; and *The Bible*, John Huston's foolish attempt to film the whole book (even *Hollywood Wives* couldn't be filmed in its entirety).

Bible films flourished in the 'fifties until *Solomon and Sheba*, in which God had a British accent and about which critics warned, "Penance is due." But the genre didn't officially die until John Wayne's performance as the centurion in '65's *The Greatest Story Ever Told*. With a nasal twang, he delivered his immortal line, "Truly, this must be thuh son of Gahd."

The '85 model, they'd like us to believe, is different. It's *King David* with Richard Gere as the Israeli gigolo who goes from shepherd boy to officer and gentleman, picking up five wives, two sons, and dozens of battle victories along the way. Australian director Bruce Beresford (*Breaker Morant, Tender Mercies*)—the Cecil B. DeMille of low-key human drama—has worked hard to come up with a Bible movie that '80s audiences won't laugh at. "I wanted to do it as realistically as possible," says Beresford. "It's such an incredible story and it's never been told in its entirety before." *David* delves into the factors that made him less than a fairy-tale king—his planning Bathsheba's husband's death so he could marry her, his constant clashes with the prophet Nathan. "Our film gets involved in the politics and the theology of the Bible," says *David*'s co-screenwriter Andrew Birkin. "It's pretty controversial stuff."

Maybe *King David* really is something new. Still, it's hard to ignore Ecclesiastes: "What has happened will happen again . . . There is no new thing under the sun." —MICHAEL MUSTO

HERB RITTS

MOVIES... MOVIES... MOVIE

LIVING ALONE AND HATING IT

I'm a fan of Paul Cox, the Dutch-born Australian director of *Lonely Hearts* and *Man of Flowers*. These were quirky, sympathetic movies about middle-class people who stumble upon uninhabited corners of consciousness and blossom in delightful ways. But nothing prepared me for the searing, sometimes baffling intensity of *My First Wife*, the drama of the dissolution of a marriage seen from the inside.

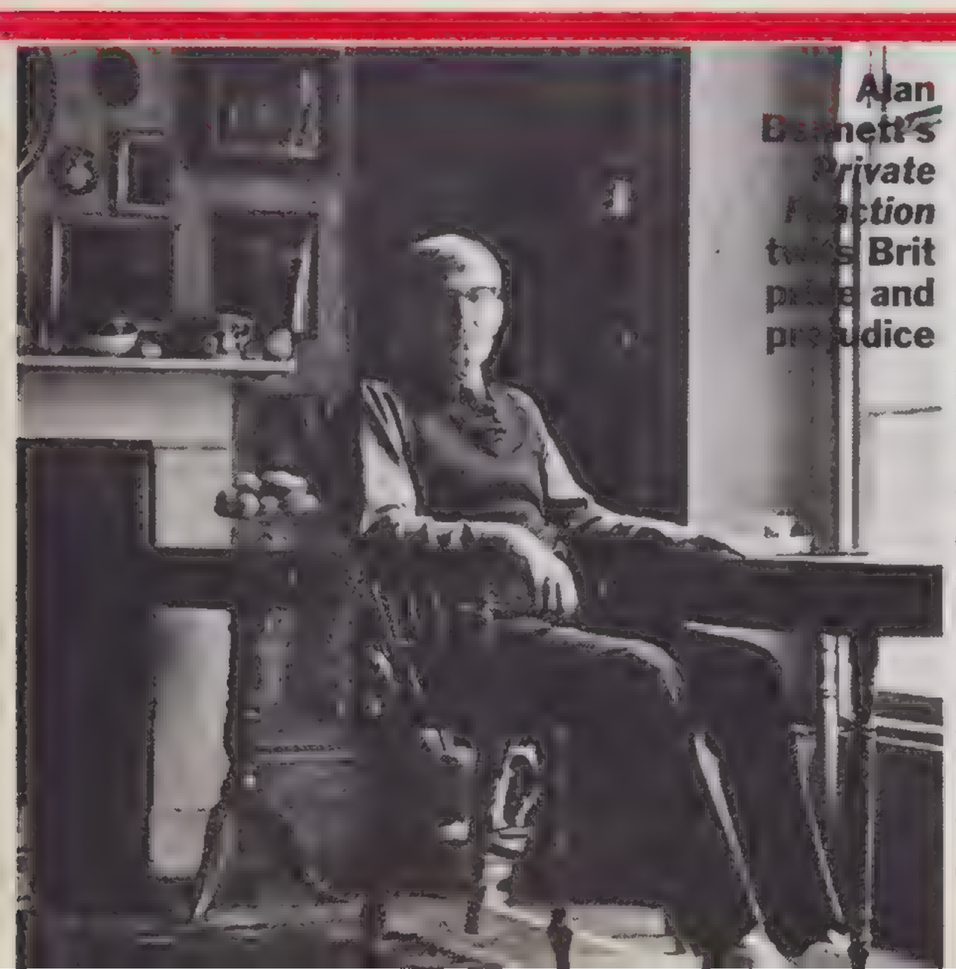
The movie begins as the husband, a composer played by John Hargreaves, challenges his wife (Wendy Hughes) on her faithfulness to him. They are in bed; it is the middle of the night. And we are in there with them. Like eavesdroppers chained to the keyhole, we feel, with an almost embarrassing intimacy, both the physical closeness and the psychological distance of this couple. Pushed to the wall, the cool Helen says with crushing casualness the words—she doesn't love John anymore—that will end their marriage.

Cox gives us the twist that is increasingly characteristic of two-career marriages—it is the wife, with a wider range of acquaintances and opportunities, who walks out on her husband, and often with less sense of guilt. If Hughes' behavior is unforgiveable, Hargreaves' is outlandish, inexplicable. It is the husband, now, who is the wounded animal, the emotional wreck. Angry, hurt, hysterical, he prowls and rants and goes mad with such histrionic fervor that the venting of the emotions seems almost an end in itself. Isn't he, for all his pain, also congratulating himself on being able to feel pain so keenly?

Anchoring the emotional solos and providing counterpoint to the increased isolation of the characters is the closeness they each feel with their parents—Hargreaves with his dying father, Hughes with her less demonstrative mother and father. In different ways, we are made to feel the terrifying, consuming need for family.

We're never sure what Cox's attitude toward John and Helen is, how he apportions guilt and responsibility. They are two very different people. Do they belong together or not? Or isn't the question rather, how they have come to this pass: What is happening that otherwise intelligent people conduct themselves so stupidly with regard to the one relationship that can center their lives, heal, and protect them? This is a film that will leave you disturbed and puzzled. But it will not leave you alone. —MOLLY HASKELL

Wendy Hughes, r., Lucy Angwin in *My First Wife*



Alan Bennett's *Private Function* tweaks Brit pride and prejudice

A PIG AND A POKE IN THE RIBS

Alan Bennett claims that *A Private Function* is "really quite decorous," but when I saw it, people oohed and aahed and screamed and squealed throughout. The squealing was appropriate, for Bennett's first feature film script—after eighteen television and five stage plays—is the story of a pig. She is called Betty and everyone in a small Yorkshire town is hot for her, since the film is set in 1947, during the period known as "Austerity," when food was rationed and stockings so scarce that women painted seams on their bare legs.

Here in Margaret Thatcher's Nouvelle Austerity Britain, that earlier time is seen as brimming with positively heroic self-sacrifice, but Bennett's black comedy knocks the myth firmly off its trotters. Corruption, greed, and gluttony prevail as Maggie Smith, in the role of a piano teacher not unlike Lady Macbeth, galvanizes her chiropodist husband, the ex-Python Michael Palin, into pig-napping the sweet-faced swine from a secret address. It's enough to turn you anorectic, vegetarian, or just kosher; and Bennett, though the son of a butcher, says he hasn't been able to eat pork since making the film.

Now fifty, he began his career as one of the *Beyond the Fringe* (the others were Dudley Moore, Peter Cook, *(Continued on page 85)*

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PEOPLE ARE TALKING ABOUT...

(*Continued from page 80*) and Jonathan Miller), who startled London and New York into satire in the mid 'sixties. He's now prominent on all fronts after the success of his TV drama, *An Englishman Abroad*, about the spy Guy Burgess, and the London revival of his lampoon on British patriotism, *Forty Years On*—in which the author himself played six performances.

A likable and unpretentious Yorkshireman, Bennett is a compendium of contradictions: commuting between his homes in London and Yorkshire—where his work is done, he says, by "staring out the window"—and then whizzing to New York where he is part-owner of two classy brasseries, the Odeon and Café Luxembourg. He says—and he should know—that New York is a very oral culture.

—VICTORIA RADIN

Michael Palin plays footsie in *A Private Function*

MOVIES...MOVIES

WHY TAB CAN'T READ

Literate screenplays are a thing of the past

The movie business is roaring along like a mighty river. In 1984, grosses reached new heights; the number of new films jumped. But while the movie marketing executives exult, most of us suffer from persistent uneasiness: For adults, part of the primitive emotional appeal of movies may be slipping away. The experience of being deeply moved by a film, of identifying with a character so much that he or she haunts our imagination as a real possibility of action or suffering or happiness, now seems a little quaint. That kind of "naïve" response is part of our personal history, or perhaps part of the history of movies, and we're rarely caught up that way anymore.

More and more, we respond to movies as a series of images and thrills. Our pleasures are strong but impersonal. The plots of the movies we now love are likely to be simpler than those of the movies we grew up loving. The dialogue is simpler, too (it's as if the country had grown less literate in the last forty years). There are plenty of comedies, of course; but wit, as a distinct style of social speech, has been banished to the revival house. Characters are likely to be more broadly conceived. Who are the mother and father in *Poltergeist*, the boy in *WarGames*, the heroines in *Places in the Heart* and *Country*? They aren't singular enough to outlive the terrors they pass through.

A great movie character can be created only by a lucky combination of writers, director, and actor (e.g., writers Clifford Odets and Ernest Lehman, director Alexander Mackendrick, and actor Tony Curtis combined to bring forth the unforgettably corrupt press-agent Sidney Falco, in *Sweet Smell of Success*). At the moment, American movies are rich in actors and directors, but the screenwriter has turned into a nonperson, and the art of screenwriting is on the verge of extinction.

It's not as if talented people aren't writing screenplays. They are, and by the dozen. But all too often the work of the talented is optioned and then shelved, while experts at cinematic pastiche—the young men and women who know how to turn out new, salable versions of old movies—get produced. Apart from *Tootsie* and Barry Levinson's radiant script for *Diner* (which he also directed), the late Steve Gordon's *Arthur*, and some of Bo Goldman's work—*Melvin and Howard* and *Shoot the Moon* and parts of *The Rose*—it's hard to think of many produced screenplays in the 1980s that one could call original, idiosyncratic, or emotionally commanding.

Clearly the nature of screenwriting has been changed by the kiddie-orientation of movies. A marvelous fantasy like *E.T.*, which was written by Steven Spielberg and screenwriter Melissa Mathison, requires emotional and visual imagination of the highest order. I suppose one could even say that *E.T.* had a great screenplay—though it's not great in the same way that, say, *Trouble in Paradise* (Samson Raphaelson) or *Pat and Mike* (Ruth Gordon and Garson Kanin) was great. It's not about complicated people, it's not about sex, it's not about society. *E.T.* was a fable for children, and so certain kinds of language and thought were banned from it.

Ever since it came out, *E.T.* has figured for movie executives as an unspeakably exalted example of artistic and commercial achievement, and they are all trying to emulate it. One often hears rumors that they are sick of making kiddie movies, but I wouldn't bet that this summer's big movies will be substantially different from what came out at the same time the year before. Whatever their personal feelings, most movie executives will go where the money is.

In any case, the (*Continued on page 86*)

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PEOPLE ARE TALKING ABOUT...

MOVIES

(Continued) adult movies aren't very adult any more. The tendency now in serious Hollywood movies is to create rather simple situations and then encourage the actors to deepen them. Our serious movies are acted, but not really written. *Kramer vs. Kramer* and *Terms of Endearment* are examples of this strategy's working. Last November's unlamented *Falling in Love* is an example of its failure. Meryl Streep and Robert De Niro, playing suburbanites who fall in love with each other outside their respective marriages, were reduced by Michael Cristofer's screenplay to repeated sessions of stammering. Cristofer, who won a Pulitzer Prize for his play *The Shadow Box*, embraced one of the silliest, most self-defeating conventions of screen naturalism—the notion that at moments of stress people become inarticulate. Streep and De Niro may well have encouraged Cristofer's inarticulateness—they may have seen it as an opening to do their own kind of invention. The result is the appalling sight of the great Meryl Streep fighting her way through a thicket of indeterminate emotions and delivering such lines as, "Hello! Well. . .Ah . . .Gee! . . .How are the kids?"

How the wheel has turned! One thinks of the hampered genius Eugene O'Neill, who struggled all his life to break through the fog of inarticulateness, or of Bette Davis, always pestering Jack Warner for better-written scripts. Now their successors think they have reached full honesty when they just dither. Are Americans really so panicked by speech? They certainly like it in British plays and TV shows. After a few more movies like *Falling in Love*, the literate will give up on movies altogether, and stay home to watch the next offering on *Masterpiece Theatre*. You can hardly blame them. —DAVID DENBY

DANCE...DANCE...

Martine van Hamel: the Sensualist

She's ABT's womanly exception to the rules

In person, American Ballet Theatre's Martine van Hamel doesn't play the star. She sits very still; you have to lean forward to hear her. But on the rehearsal floor, when she strikes the opening pose of, say, *Le Corsaire's pas de deux en pointe*, she seems to be growing up out of herself before your eyes. It's the same serene person but infused with a liquid power that can only be called erotic.

Many modern ballerinas generate their authority from private, mythical conceptions of themselves and their dancing. Van Hamel, thirty-nine, thinks more simply: "When I'm onstage it feels to me there's a whole space and it's all mine," she says. Perhaps it's because she's Dutch that she's so unselfconscious in her dancing, I suggest—the Dutch are sophisticated about physicality. But she reminds me that she grew up and learned to dance in Copenhagen, Jakarta, Caracas, and Toronto, where her father's diplomatic career took the family. "Perhaps it's because I'm not anything," she suggests.

There was a hard time in 1970 when she actually risked being "not anything." Wanting a wider arena, Van Hamel left the National Ballet of Canada where she was a celebrated young star and winner of the 1966 Varna Competition. But the 5'7" Van Hamel had to enter the American Ballet Theatre at the corps de ballet level, because *(Continued on page 88)*

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PEOPLE ARE TALKING ABOUT...

(Continued from page 86) director Lucia Chase, who preferred small, blue-eyed dancers, put her there. It took her three years to get to her now legendary breakthrough in a 1973 *Swan Lake* matinee. Maybe it was that struggle that has given her subsequent career its steadiness: not only has she built a repertory of nearly thirty roles, she has even stepped out of the ballerina mold to choreograph some ballets—the latest one, *Amnon V'Tamar*, an emotional quintet about Biblical incest, premiered at ABT in 1984.

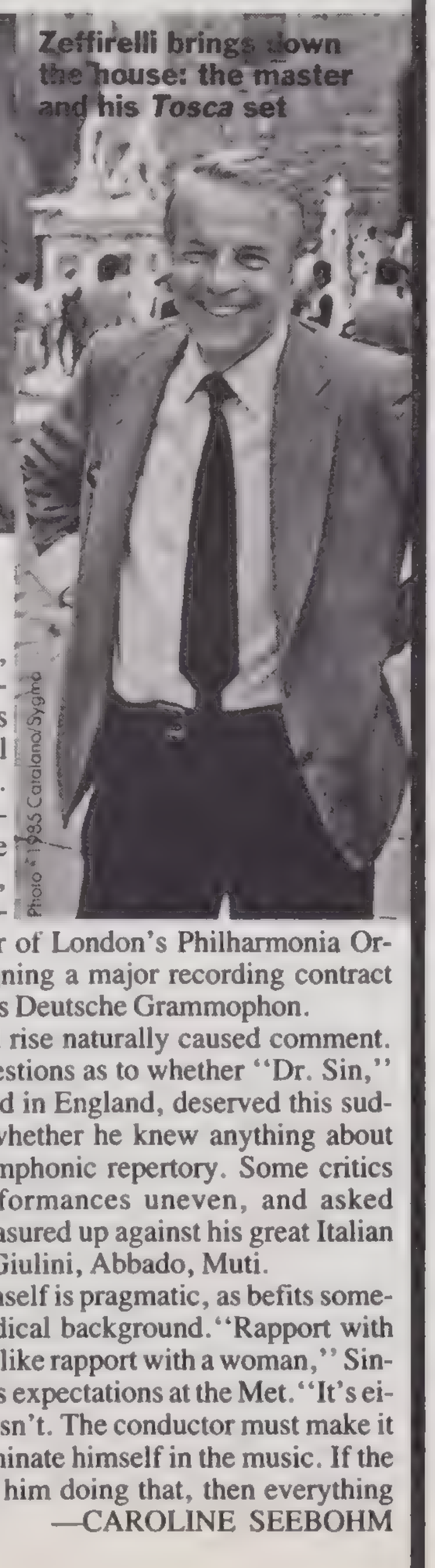
While her choreographic style seems caught between old-style dramatic and abstract modern, Van Hamel's dancing persona travels fully and easily in time—an invaluable asset to her company. In ABT's non-hierarchical, contemporary ballets such as Twyla Tharp's *Push Comes to Shove* and David Gordon's new *Field, Chair and Mountain*, her authority looks right because it's so unaffected, so womanly. In the classics, her womanliness becomes the core of her authority: her Myrta rules the ghost-virgins of *Giselle* with voluptuous severity; and, most unconventionally of all, her Odile, the supposed evil seductress of *Swan Lake*, wins the prince by a witty show of sensuality. "I can't seem to make her cold," she says with a little smile.

—ELIZABETH KENDALL

MUSIC... MUSIC...

WHEN PUCCINI COMES TO SHOVE

FRANCO ZEFFIRELLI/Courtesy of Metropolitan Opera



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Zeffirelli brings down the house: the master and his *Tosca* set

Zeffirelli promises a hot *Tosca*

Director Franco Zeffirelli is a man of flamboyant and teeming visions. His film version of *Romeo and Juliet* was laden with extravagant sensuality, his *La Bohème* at NYC's Metropolitan Opera House two years ago set new standards for operatic spectacle, re-creating an entire Parisian square, in meticulous detail, on stage. Now, twenty-one years after his grand Covent Garden *Tosca*, Zeffirelli is again directing Puccini's passionate, *verisimo* drama of love and suicide, currently at the Met. And in bringing it to stage he's enlisted two of the grandest, most steadfastly individual names in opera: Hildegard Behrens and controversial new Italian conductor Giuseppe Sinopoli.

Behrens, the rare diva whose acting is as affecting as her singing, comes straight from triumphs as Marie in Alban Berg's modernist tragedy *Wozzeck*, and as Brünnhilde in Wagner's *Ring* cycle at Bayreuth last summer. As the hot-blooded Tosca (playing opposite Placido Domingo), she galvanizes an already charged role.

Behrens and Zeffirelli are known quantities, but Sinopoli, the thirty-eight-year-old psychiatrist/musician—who in the true operatic tradition comes with controversy swirling around his head—is making his conducting debut here.

After medical school, Sinopoli chose to make a career switch, starting to compose as well as to perform all over Europe. Almost overnight, he hit the headlines, becoming principal conductor of London's Philharmonia Orchestra and signing a major recording contract with prestigious Deutsche Grammophon.

Such a rapid rise naturally caused comment. There were questions as to whether "Dr. Sin," as he was called in England, deserved this sudden acclaim, whether he knew anything about the general symphonic repertory. Some critics found his performances uneven, and asked whether he measured up against his great Italian predecessors, Giulini, Abbado, Muti.

The man himself is pragmatic, as befits someone with a medical background. "Rapport with the orchestra is like rapport with a woman," Sinopoli says of his expectations at the Met. "It's either there or it isn't. The conductor must make it possible to eliminate himself in the music. If the orchestra feels him doing that, then everything will go well."

—CAROLINE SEEBOHM

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PEOPLE ARE TALKING ABOUT...

ART...

EYE TO I

Francesco Clemente combines the perverse, the poetic, and the personal in a daring new art

Daringly autobiographical, Francesco Clemente is the darling of the art world, the explicator of the erotic. This spring, he's everywhere.

In today's art firmament Francesco Clemente is a star of the first magnitude. The thirty-three-year-old artist enjoys the acclaim of international cognoscenti, who can't seem to get enough of his paintings, pastels, watercolors, and frescoes, which combine poetic perversity with hallucinatory eroticism.

Born in Naples, Clemente displays a fatalistic but sweet-edged melancholy that perhaps comes naturally when you grow up in the shadow of a volcano. He began writing poems at about the age of eight; and he later studied Greek, Latin, and Italian literature, as well as philosophy. In 1970 he moved to Rome, where he achieved his first solo show the following year. In 1973 he made the first of what would be almost annual trips to India.

Clemente hit New York City in 1980, as part of the first wave of Italian painters who helped to launch the Neo-Expressionist style. He is one of several leading Italians, including Sandro Chia, Enzo Cucchi, and Mimmo Paladino, who have redefined the look of figurative painting.

To an outsider, Clemente appears to be opening a new show almost weekly. An exhibition of some two hundred of his luminous, ethereal pastels, representing ten years' work, has just completed a five-museum tour of Europe. Plans are in the works to assemble a comprehensive show of about seventy works for a five-museum tour of the U.S., opening this October at the Ringling Museum of Art in Sarasota, Florida. At present, his art is on view in three of New York City's most highly regarded vanguard galleries. He is showing recent paintings at Sperone Westwater and Leo Castelli (through April 27 and April 20, respectively), and works on paper at Mary Boone (through April 20).

"It seems I am having tons of shows," Clemente said. "But it's actually not so. I have only one show practically every year. Last year, I had one very large show—at the Kunsthalle in Basel. And now I'm doing the same thing in New York. And that's it. I actually have a long time between shows, about two years."

Clemente is perhaps the most autobiographical of the Italian Neo-Expressionists, depicting himself in lurid colors amid spatially ambiguous settings and often bizarre circumstances that suggest fanciful allegories or inexplicable metamorphoses. He commingles erotic daydreams and fiendish nightmares in a way that recalls the dark, unsettling fantasies of Bosch, Goya, Blake, Fuseli, Redon, and Ensor. Clemente's world is both etiolated and oversexed, rampant with wayward desires. As critic Judith Russi Kirshner has written, "Obsessed with self in autoerotic images, exposing all manner of access, penetration and production of every orifice, Clemente's work is powerful and disturbing. One senses that he goes beyond hedonism to a visionary, even hallucinatory state. His images appear like stains, impregnating everything they touch slowly, indelibly imprinted on canvas and memory."

"There are a lot of images that seem to be about certain things that have not quite yet become themselves," Clemente said. "Maybe it's really all about change and metamorphosis."

If asked to comment on his art, he is likely to say in his mellifluous, tissue-soft voice, "I shouldn't give ideas to anybody. I shouldn't make any propaganda. I shouldn't contradict and I shouldn't say 'yes' or 'no.'"

A bit of a nomad, Clemente maintains studios in New York City, Rome, and Madras, moving from place to place with his wife, Alba, and their two daughters, Chiara and Nina. In Madras, where they spent the first five months of last year, the Clemente family leads an "ordinary, middle-class Indian life—Hindu food, Hindu religion, Hindu music." He turns out a prodigious number of paintings and works on paper while in India. "No phone calls," he explained.

"I keep traveling," he said. "Last year I was in India for five months and then one month in Italy, and here, and then in the mountains. In each place I do different sorts of works, so the traveling helps to diversify the work. It is like having four studios at the same time, from my four different lives."

In Manhattan, Clemente lives and works in a floor-through loft on lower Broadway. The first thing that greets visitors in his entranceway is a three-part Andy Warhol portrait of Clemente, a silk-screened black-and-white triptych that literally sparkles owing to a powdery glitter sprinkled on the surface.

Clemente's bookcases indicate that he is unusually literate for a painter. The shelves are crammed with the collected works of Wallace Stevens, Emily Dickinson, Jack London, e.e. cummings, and his all-time favorite, Ezra Pound. "I wish I were a writer," Clemente said. "I would like to be a writer." Recently, he collaborated with Allen Ginsberg on a limited-edition, printed-in-India book, *White Shroud*, which juxtaposes Ginsberg's poems with Clemente's watercolors. They decided to embark on the project when they discovered they shared an interest in William Blake.

"I work always," Clemente said, "with a sort of ideal public made of one person who is always there and loves me and knows everything I've done. These shows may cause a certain degree of surprise and displacement, putting upside down what I've done up to now. I don't know, maybe it's my enlightenment show."

—DAVID BOURDON

In his arresting self-portrait "Heart," 1984, Clemente weaves his obsession with self and the orifices of the body to create "fiendish nightmares and erotic daydreams"

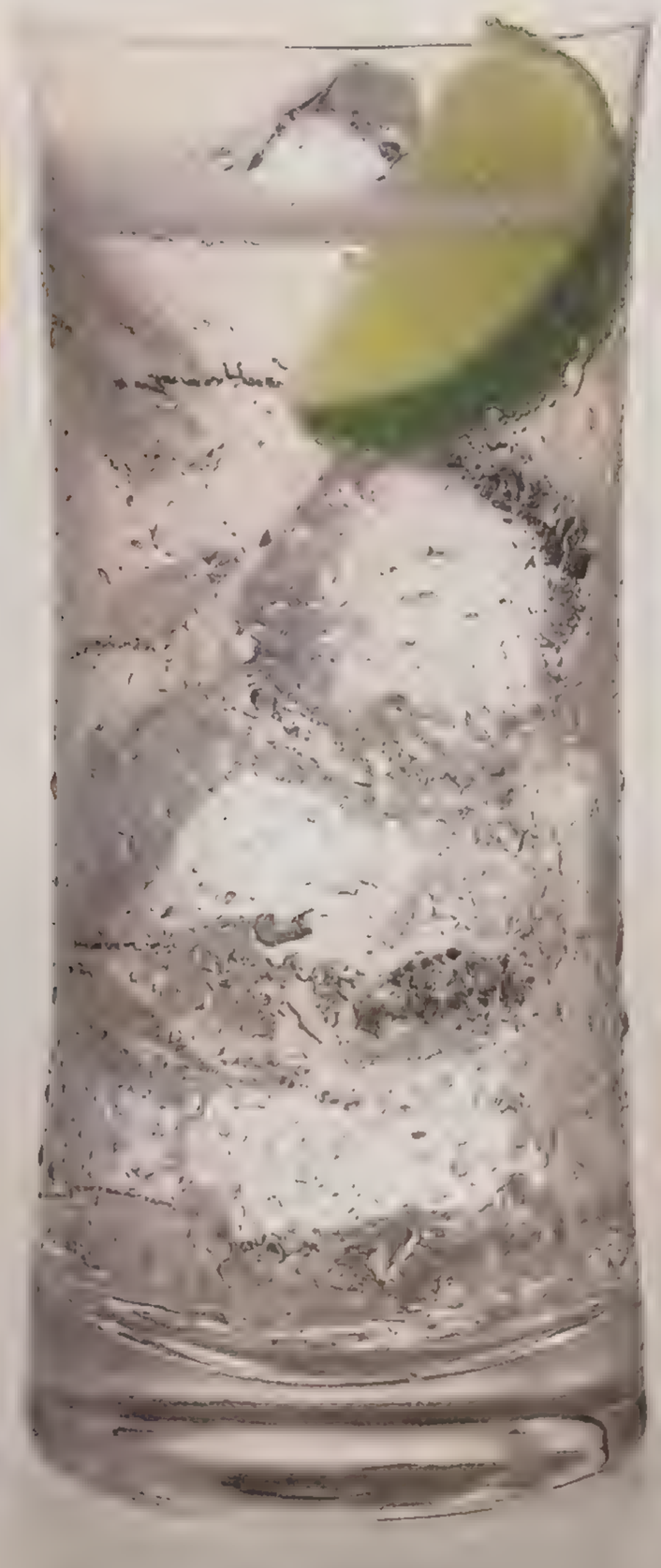
Top: JEANETTE MONTGOMERY/Staley-Wise Gallery; Bottom: Courtesy Sperone Westwater

Diet Quiz #3

Which has less calories and alcohol:

1. ☐ 5 oz. white wine?
2. ☐ 5 oz. Bacardi rum and tonic?
   (1 oz. Bacardi, 4 oz. tonic)

A 5-oz. serving of white wine contains 121 calories according to U.S. Dept. of Agriculture data. And its alcohol content is about 12½%.



Based on data from the same source, a drink made of 1 oz. 80-proof Bacardi rum and 4 oz. tonic has only 101 calories. And its alcohol content is just 8%. So if you chose Bacardi and tonic, you're a winner.

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NIGHTLIFE...

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Howard!
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PEOPLE ARE TALKING ABOUT...

PRESENT TENSION

A "Strange Interlude" with Glenda Jackson

PATTY DRYDEN

Glenda Jackson may be at the height of her powers as an actress. But there is one part she has always refused—that of Famous Actress offstage. Of course, she turns it down with a great tragedienne's masterly control. No, the absolutely reasonable voice implies, I am not glamorous (although many who saw her recent *Phaedre* in London might choose to disagree), you are talking not to Cleopatra but Glenda. When it comes to herself, in other words, Jackson has determined to be and not to play.

Jackson is currently on Broadway, playing Nina Leeds in Eugene O'Neill's marathon five-hour drama *Strange Interlude*, which has already earned her enthusiastic praise in London.

"The obvious difficulty is not so much the length," she says, "but has to do with O'Neill's experiments with spoken thoughts, which the audience can hear but other characters onstage can't. They are really spoken emotions—O'Neill's way of trying to make clear what it is like to feel something—expressed with as much energy and detail as possible. You could do the same thing very quickly in a film, but in 1928 when the play was first produced, TV and film were not relevant forces. The bottom line of the play is that life is a strange interlude between birth and death or, if you like, the past and future. The present is a strange state we hardly ever experience. The spoken thoughts are the pulse beats of being completely in the present, second by second. Perhaps that is why there is so much of the play; it needs the scale of someone's lifetime."

By the end, Nina must be, in London critic Milton Shulman's words, "a doting and vengeful daughter, wanton courtesan and devoted wife, passionate mistress and possessive mother, independent feminist and cold matriarch." Glenda Jackson rises to the occasion.

"Most of the play takes place in drawing rooms of varying degrees of affluence, but O'Neill was in fact writing a kind of Greek tragedy," says Jackson. "Fate is very strong in it. Things happen over which the characters have no control, such as the possible madness of Nina's unborn child. But while the plot may seem melodramatic, I know of infinitely more unlikely scenarios that have come from supposedly real life."

Jackson brushes aside any idea that the part is especially taxing. "The part is deep but not very wide. Nina ends up sadder but not necessarily wiser. Playing her does not broaden your life. Only life does that."—PATRICK KINMONTH

THEATER...

THE CHILDREN'S HOUR

Charlie Schulman was watching a football game on TV; it was raining outside, and suddenly the TV screen went fuzzy-blank. A voice from inside the fuzz said: "This is the Department of Disaster...." He stood up, almost involuntarily, and thought "this could be it, a nuclear war...." As one might suspect, Armageddon was not at hand. This was simply a flash flood warning. But the experience inspired the nineteen-year-old to write *The Ground Zero Club*, a play about the last half-hour before a nuclear explosion. And it is one of four winning plays to be performed at NYC's Playwrights Horizons Studio Theatre as part of the Young Playwrights Festival (April 9-May 5). For the past four years the Foundation of the Dramatists Guild has sponsored this nationwide school competition to interest students in writing for theater. Not surprisingly, their efforts have worked, and this year they got 650 plays from forty-five states.

Nicole Boland, an eleven-year-old kid who really wants to be an actress and really likes soccer, says she loves to write about sad things. Her play, *Whatever Tomorrow Brings*, which is going to be given a staged reading at the Festival, is about divorce and family strife. Other plays that she has been working on are about suicide and cancer. Two things bug her: first, grown-ups who don't tell her stuff because she's too young—she insists she would rather know all things than just some. Second, she has to wait until she's sixteen to get a driver's license.

Nuclear holocaust and football or divorce and soccer can be thought of in the same sentence. And there doesn't seem to be a blink of an adolescent eyelid. For these young playwrights what was once unimaginable and taboo to talk about is now part of the curriculum. —DANA COWIN

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PHOTOGRAPHY...

From Space Shots, Pantheon Books

NASA sends back postcards from the void: "Eclipse of the Moon" by Akira Fujii

HELLO FROM MARS

We look up into the dark sky and imagine the winds, the gaseous fevers, the cracking storms blowing by the billions, unheard and unseen, through the endless night of endless space. The immensity of the universe, its terrifying sublimity are not seen so much as felt. We are lifted beyond the safety of our own world's measurable limits and feel small, frail, even forsaken. We are so far away that the huge drift of stars is like some bright powder scattered overhead. Not even the features of our solar system's own planets can be discerned. We see little and feel much.

But all that is changing. When we look at photographs sent back by the Voyager or Viking spacecrafts or by any of the Apollo missions, we see more but feel less. It is not that the heavens are suddenly demystified, for the photographs have little to do with our experience of those vast spaces in which distance is a calculable but unthinkable abstraction. Rather, it is that the photographs oftentimes bear a remarkable similarity to what we have seen on earth. The moon, closest and consequently least mysterious of heavenly bodies, looks like the bleaker reaches of southern Utah, Saturn like an Art Deco object of indeterminate use, and the Trifid Nebula like a spectral bloom floating stemless in the void.

If not exactly awe-inspiring, what we see is nevertheless beautiful and, sometimes, strange enough to fascinate us. The snowfields of Mars, the flaming folds and swirls of Jupiter's surface, the blotched and bubbling crust of Jupiter's satellite Io are especially so. But much else in the heavens is seen against a blackness so relentlessly opaque that no illusion of depth, no suggestion of the abyss, is possible. What we imagine is more grand but not, after all, within the camera's power to reproduce. How accustomed we get to looking at Mars, say, when it is presented in a photograph, how quickly it becomes another barren landscape to which we may or may not go.

On the other hand, it could be argued that it is only because the planets come to look familiar that they mean anything to us at all. And in this way they reinforce rather than frighten, remind us of our existence instead of prompting fears of our annihilation.

Although Timothy Ferris, in his intelligent and informative book *SpaceShots (Pantheon)*, makes a strong case for the beauty of astronomical photographs by likening them to works of art, it is nonetheless obvious that they lack what only more direct human responses are capable of providing—the feel of being surrounded by an inconceivable endlessness. Unfortunately our astronauts are not equal to the task of conveying what being far from earth is like. "Gosh," "Wow," and similar utterances are irresponsible reactions to a rare and significant experience. It would appear that the photograph has replaced our need to verbalize, and that for NASA it is the most reliable form of documentation. Last century, when photography was young, people depended on the written word for full and accurate descriptions of place. Our own West was described with elegant, painstaking lucidity by two men who were not writers by profession—geologist Clarence King and Civil War veteran J.W. Powell. Both were heads of the U.S. Geological Survey, the NASA of its day.

As Ferris points out, our connection to the universe is fundamental. "...The universe presents itself as all of a piece and tells us that we are part of it. The big bang was about as unified an event as one could imagine, and we were *there*. Every electron in the synapses of every human (and inhuman) thought, every atom of our blood and bones, every *here* was *there*. That was a long time ago, but the unity of the universe remains with us...." We are made of the same stuff that swirls in space. Our capacity to think and speak obliges us to be verbally accountable to what we experience. We would be a lot more interesting, at least in matters dealing with outer space, if we began to think of ourselves as the consciousness—the self-consciousness—of the universe.

But until we do, we can realize ample satisfaction from the photographs we have, whether of the frigid brilliances of stars or of the crystalled and luminous sectioned moon-rocks. They can appear, depending on how we feel, like odd embellishments of emptiness or like the blasted regalia of a lost God's immense and savage empire.

—MARK STRAND

DESIGN...

WIT AND THE SINGLE MUSEUM

James Stirling's Neue Staatsgalerie in Stuttgart, West Germany, is a true "cover girl," the kind with a provocative, unforgettable face that has looked out from more than a few architecture journals. The complex—which includes a museum, music school, chamber music concert hall, lecture hall, administrative building, and archive library—is considered to be one of the best of 1984, and people in Germany are flocking to see "her."

Adjacent to the 1838 Staatsgalerie and facing an eight-lane highway, the building is intricate, welcoming, and fun. Stirling, of the British firm James Stirling, Michael Wilford & Associates, was intent on making a museum that looked and felt like one, as well as making clever historical allusions and innuendos. As Stirling says, "It is no longer acceptable to do Classicism straight." For example, he used a traditional tawny sandstone and travertine—both native to Stuttgart—as the material for the roofless rotunda and the elusive façade, then zagged it with ex-

otic pink and blue walkway handrails. The gallery spaces on the second floor are very clean-cut. Rectangular white rooms run in rigid succession. And yet the entrance hall wall is a wave of green and glass; the floor here is a rubber padding of shamrock green.

The old museum has one of the best Picasso collections in Germany, but not until the extension was built did it receive any attention. Just a year later, it has become one of the most visited museums in the country. Even with its pop, Post-Modern geegaws and idiosyncratic flourishes, the Neue Staatsgalerie has the gravity of a classic.

—DANA COWIN

RICHARD BRYANT

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PEOPLE ARE TALKING ABOUT...

TV ... TV ...

BLAIR BROWN: GRACE IN SPACE

Knocking history down a peg or two seems to be the especial joy of the miniseries, and any art form that can pass off Ava Gardner as a Roman empress should be congratulated for its chutzpah. But the recent past is trickier territory: many of us have lived through it and might not take too kindly to Gardner impersonating, say, Mother Teresa.

There are no candidates for canonization in *Space*, CBS's gargantuan mini-series version of James Michener's gargantuan quasi-historical novel. There is, however, Penny Hardesty Pope who, despite all sociologic probability, becomes both wife to a Gemini astronaut and counsel to the Senate Space Committee. How have the producers kept this unlikely heroine from becoming a one-dimensional sop to contemporary taste? They hired Blair Brown, an actress who had already brought Jacqueline Kennedy to life, pink pillbox hat and all, in the most recent JFK rehash, NBC's *Kennedy*. Blessed (or perhaps cursed) with button-nose cutes, Brown has nevertheless managed throughout her career—to create believably *normal* characters. (That's much harder than it sounds; those who disagree should rent *Falling in Love*.) Brown's talents keep her astro-spouse firmly grounded over the course of *Space*'s five-night run—even in the face of such lines as "Last night happened because I love you."

Before the shoot, Brown ran across the real thing: "Because of all that you saw in *The Right Stuff*—those astronauts' wives in those silly hairdos and little dresses—it's hard to believe they had any stuff of their own. But the women I met were very tough—they had to be. There was a big party at the beginning of our shoot and someone whispered, 'Do you think those are their *real* wives?' And one of them spun around and said, 'Yup, we *are*. We're the ones. We're the Astronauts' Wives.'"

Whether or not *Space* passes muster from Mrs. Gus Grissom's perspective, Brown offers what could pass for the bottom line on the subject: "It was fun playing someone who's a completely anachronistic character." If that happy bollixing of history isn't the essence of miniseries' appeal, what is? —BRUCE HANDY

Hair and makeup by Arthur Scott. Jacket, Giorgio Armani

LOVING TIM

The very first ode to a baseball announcer ever to appear in these pages

It's spring, and Tim McCarver, bless him, is back on the air. He had a long, stubborn career, in St. Louis and then Philadelphia, catching for the sullen, hard-throwing pitcher Steve Carlton; now he's an amazin' announcer for the New York Mets and ABC's Monday Night Baseball. "Hey, now, *wut* is goin' awn here?" cries McCarver in his irresistible Tennessee drawl, and then he tells you exactly what's goin' awn in brilliant and eloquent detail. Analytical and shrewd, sensitive to every subtlety of an immensely subtle game, Tim McCarver is also a poet, someone willing to get himself all tangled up in some exquisite, heartfelt, asyntactical sentence because he cherishes language and all the weird things you can do with it. If you're a baseball fan, watch this man; if you don't like the game, watch Tim McCarver anyway—you'll get hooked. A baseball announcer who goes into a roaring, incredulous rage when the runner on first leads with the wrong leg; who's a delicate and earnest enough listener to encourage the veteran Mets' announcer and former Pirate superslugger Ralph Kiner to tell his very dry and very witty stories; who's almost as cute as Jim Palmer (the blue-eyed, bare-chested pitcher in the underpants ads); who, unlike certain announcers, *never mentions* his bad gums no matter how boring a game is—well, I'm in love, that's all. —C.S.

WILLIAM COUPON

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PEOPLE ARE TALKING ABOUT...

STOP ME BEFORE I SUE AGAIN

TV . . . TV . . .

So, you have a marvelous wedding for your darling little girl, and you get a gentleman to make a nice videotape of the lovely, lovely affair. Who cares if they lifted the bride and groom up on the chairs while you were in the powder room, without even a warning to you, mother of the bride, and you'll never see your daughter married again, God willing, and never see her up on her chair, but never mind, you *are only the mother*. So, you think, well, I'll see the chair business later on the gentleman's videotape. And do you see a videotape of your daughter, your only daughter, lifted in the air on a chair at her only, God willing, wedding? Or do you see, in almost every frame, a woman who just happens to be the *wife* of the gentleman who took the videotapes, a woman who just happens to be an *uninvited* guest, seated, I might add, like a queen with the *invited* guests, *and she was EATING?*

On *The People's Court,* NBC's showcase for the litigious, heroic Judge Wapner listens to the insulted, the angry, and the pixillated. This oddball show has been on the air four years and is the highlight of many viewers' days.

Good old California provides the litigants: real people who give up their suits in small-claims court in order to sue on TV, and agree to abide by Judge Wapner's decision. He's real, too. And the cases, I'm afraid, are very real indeed. Plaintiffs are in Judge Wapner's court because they've eaten pizza covered with cockroaches, defendants because they've licked envelopes too slowly. You can sue if you hate your haircut. In the case of the wedding videotapes, by the way, the *cameraman* was suing—he wanted $500 extra for editing out his wife. He lost the case.

—CATHLEEN SCHINE

WALLENBERG: THE FINAL WITNESS

Once considered just another beautiful face, Richard Chamberlain is finally getting some respect—mainly for his sexy starring roles in ultrapopular miniseries. In *The Thorn Birds,* he played a tempted, tortured priest; in *Shōgun,* as a vagabond samurai, he swashbuckled like nobody's business. This month, Chamberlain is Raoul Wallenberg, one of the most enigmatic figures of the Second World War, in the four-hour miniseries *Wallenberg: A Hero's Story* airing April 8 and 9 on NBC. The handsome, American-educated scion of a prominent Swedish banking family, Wallenberg became a diplomat and went to Hungary in 1944, assigned to rescue as many Jews as he could.

Wallenberg's success—he saved as many as one hundred thousand Jews—was as flamboyant as it was unexpected. He pulled such theatrics as yanking Jews from Nazi trains in the Budapest station and conferring Swedish citizenship on them. He printed and distributed citizenship papers by the hundreds, bought houses and declared them Swedish territory, then boarded his "Swedish" Jews in them. "Wallenberg's sister told me he was a wonderful actor," Chamberlain said. "That enabled him to face down the Nazis. He knew what they respected—authority, decisiveness, fancy documents—and so he concocted all these ways of protecting Jews."

Why Wallenberg did what he did, why he went to such lengths to save lives may never be known. In 1945, Wallenberg disappeared—arrested by the Soviets who liberated Hungary.

—MARION ASNES

TIM SHEAFFER

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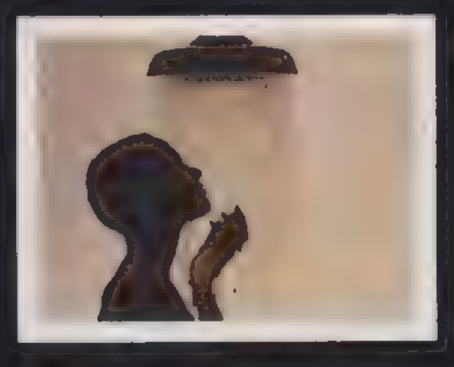

HERE...

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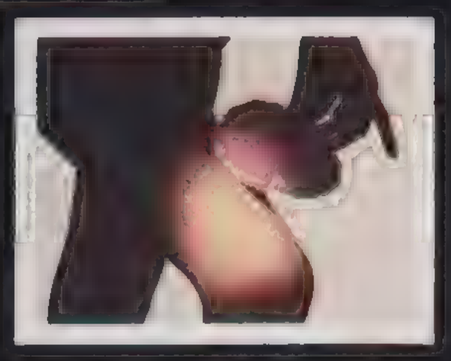

AND THERE...

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By Lorraine Davis

IN HER OWN WORDS . . .

"In this country, unfortunately, we tend to put people in boxes and characterize individuals by what they look like....I believe racist and sexist humor needs to be addressed and should not be tolerated. If you see an example in a newspaper, or anywhere, you should write a letter and complain." —*Veronica Collazo, Ph.D., president, Mexican American Women's National Association and management analyst, U.S. Department of Justice*

"Americans have a peculiar view of power and who ought to have it.... For instance, whatever you may think of Margaret Thatcher and her politics, in England she isn't judged as a woman; she's spoken of as a leader to be reckoned with. She isn't 'gone at' for the wrong reasons, and that's something this country still has to learn. It has to get over its frontier 'macho' mentality." —*Mary Patterson McPherson, president, Bryn Mawr College*

"Women haven't even begun to realize their full potential as athletes.... I don't think women are going to be able to fend for themselves, be totally productive, capable, or independent if they don't feel physically capable. Sports teaches many of those capabilities." —*Eva Seed Auchincloss, executive director of the Women's Sports Foundation*

HELP FOR YOUR "MONEY BLOCKS"

Do you recognize yourself in any of these "security hedgers": compulsive saver, self-denier, bargain chaser? Or these "power vendors": dynasty builder, benefactor, conspicuous spender? Or maybe you or someone near you is a "love investor" or an "option trader": a gambler, Good Time Charlene, or freedom buyer. These pithy categorizations come from two women who specialize in financial success strategies for women.

Peggy Mihm, who founded FM Associates two years ago with a partner, financial planner/psychologist Victoria Felton, Ph.D., said: "My background in the investment business and advocacy work for women has convinced me of the critical need for women to be both financially literate and emotionally prepared to handle money capably."

In their workshops and counseling sessions, Mihm and Felton show women how their attitudes toward money are determined by a complex intertwining of upbringing, life events, self-esteem, and society's values. In dealing with money, a woman faces the special challenges of not having strong role models, not being encouraged to take responsibility for her finances, and often not having money of her own to manage. Especially in periods of marital change—divorce, widowhood, remarriage—emotional stress makes it harder for her to deal with finance.

FM Associates have devised a test to help a woman identify her "money personality" and a list of "action steps" for taking charge of her own financial life. (1009 Oak Hill Road, Suite 203, Layfayette CA 94549; 415-284-1839)

ONE OF A KIND

"Unique" is not a word to be applied lightly; but Pamela Kelley believes that she is the sole importer of loom-woven French country laces in the United States, and she certainly is the only one who is also a practicing lawyer. When Ms. Kelley and her husband, Brendan, went to Paris in 1980 to live while he wrote a book, she admired handsome old lace curtains on windows and doors in her solitary rambles through the Marais. Two years later, when the Kelleys came home to their vacation house in Newport, Rhode Island, Pamela and her partners in the firm of Howe & Kelley bought and converted a huge nineteenth-century clapboard house in the historic Point Section to law offices; she put her fledgling lace marketing firm, called Rue de France, on the ground floor (78 Thames Street, Newport RI 02840; 401-846-2089).

A Fordham Law School graduate, attorney Kelley does real estate, wills and trusts, incorporations, "whatever else walks in the door"; but she tries to avoid courtroom work—it's too time-consuming, and her lace business is thriving.

The lace, sold by mail order and in her shop, includes curtains and valances, tablecloths, place mats. Woven in France in the traditional patterns on very old machines, it is made of modern drip-dry acrylic and polyester/cotton blends but has a handmade look, resembles old-fashioned cotton lace (without the need for stretching).

So successful is Rue de France that Pamela's lace profits now outstrip her law income. Appropriately, her lacework employees (there are seven) are all women; her law partners, men.

UP THE CAREER LADDER

Somebody finally noticed the scarcity of women on the higher levels of our Washington bureaucracy—and did something about it! Women with technical expertise who work for the U.S. government in jobs rated GS 9 to 12 (salaries about twenty-two to thirty-two thousand dollars annually) now have been offered a way to improve their management skills and up their visibility with the aim of moving into executive careers. Dolores (known as "De") Burton, a program analyst for the Internal Revenue Service who is International President of Federally Employed Women, Inc., which represents over seven hundred thousand civil-service women, was asked to set up the pilot program for the Office of Personnel Management. (Such training had been available only at higher levels, mostly to men.)

Running through the end of this year, the Women's Executive Leadership Program selects trainees from agency nominations. The first group of sixty-four women, ages twenty-five to fifty-two, from fifty-one agencies, have had an intensive five-day live-in session in Pennsylvania and commute from their homes to assessment programs, public managers workshops, and other studies.

In January 1986, the program will be expanded and made permanent. The plan has already attracted the attention of private industry, which can make use of the concept; and large U.S. agencies will be encouraged to establish their own in-house programs (three have already done so: Internal Revenue Service, Health and Human Services, and Department of Defense).

The federal Office of Personnel Management has also completed an evaluation of the Federal Employees Part-time Career Employment Act of 1978 and as a result has issued new Federal Personnel Manual guidelines that should increase the opportunities for women in their child-rearing years to work part-time, return to full-time federal employment later.

TALKING TO OURSELVES

For fast, concise information on books by and for women, turn to a new newsletter appropriately named *Women's Words*. In four to six pages, published ten times a year, editor/publisher Kathy McLaughlin sends you brief but informative reviews, with facts about lengths, prices, and publishers. One early issue was divided into such categories as "Our Bodies/Our Lives," "Our Children," "Our Education," "Our Films"; well, you get the idea.... one hundred twenty-five publishers covered so far. (Subscriptions: Kathy McLaughlin, 8 Fort Point Street, #12, East Norwalk CT 06855; $12/year for individuals.)

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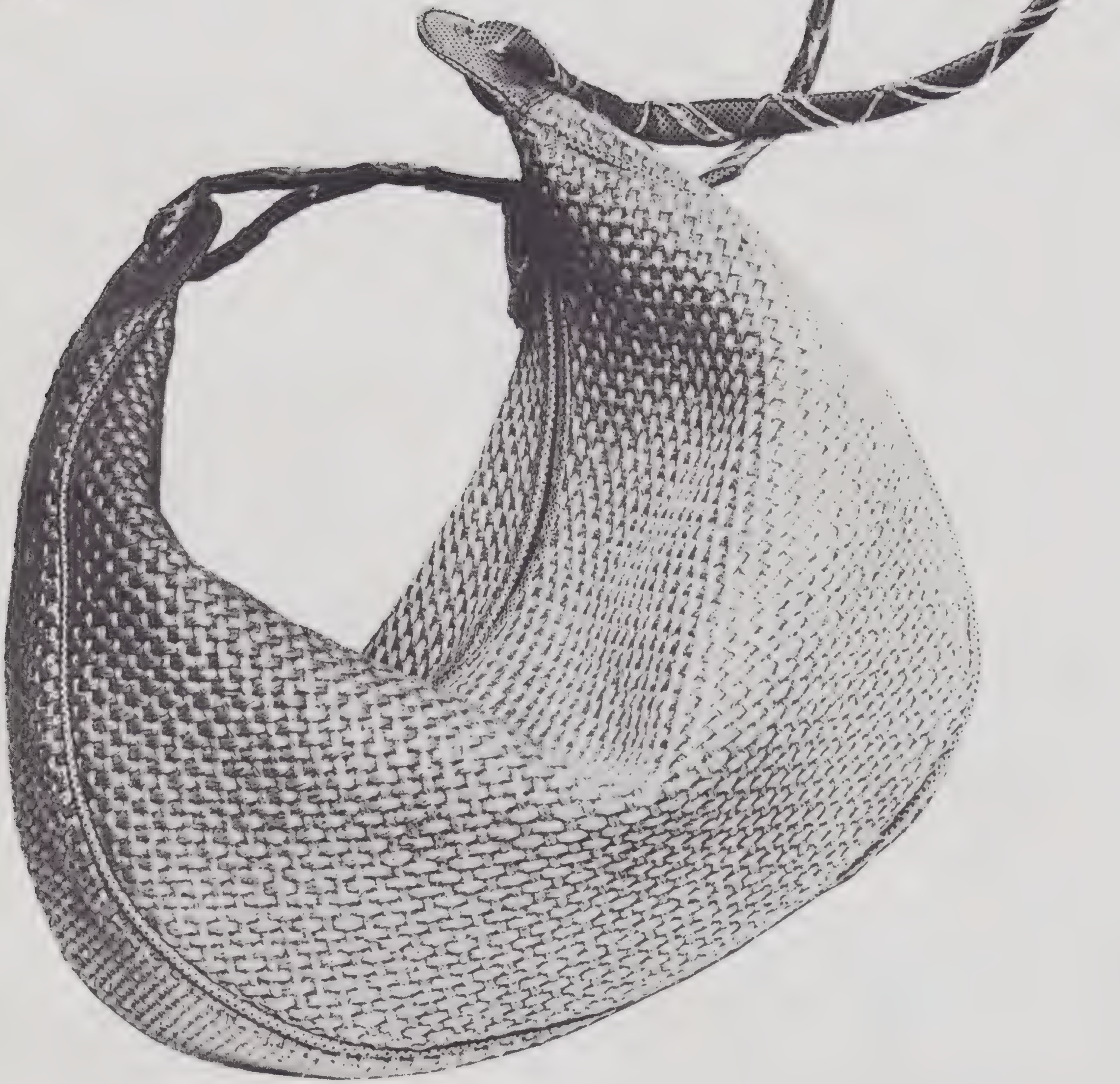

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art

Master drawings—opposing energies from East and West

By Barbara Rose

Two outstanding exhibitions of master works on paper—one from Japan, the other from Venice—reveal how the vast differences between Oriental and Western esthetics made the role of drawing quite antithetical in the two cultures. At the Los Angeles County Museum of Art (through May 12), *Japanese Ink Painting* traces the evolution of *sumi-e* or monochrome painting from the fifteenth through the nineteenth century. Among the eighty-five objects selected from public and private collections, some of them classified as National Treasures of Japan, are screens, scrolls, and albums. These delicate ink paintings with their hazy washes make no differentiation between drawing and painting; the ink-drenched brush skips smoothly across the surfaces describing forms elliptically, shading and contouring shapes simultaneously. Because spontaneity was such a virtue to the Japanese artist, some of whom were Zen monks using their art to express their religious philosophy, these inks are not preparatory sketches for larger, more monumental works. Instead, they coalesce conception and execution in a single burst of simultaneous invention and expression that requires no further elaboration.

In Western art, however, as in Western philosophy, there was for centuries an intrinsic dualism. Drawing was a distinct discipline and activity, seldom an autonomous art practiced for its own sake. The essential function of drawing was to serve as the study for a painting. In the West, artists drew to study anatomy, expression, nature, and to plan complex compositions. In the Orient, calligraphy and ink painting, which was brought to Japan from China in the eighth century, was an independent art encouraged in monasteries as a spiritual exercise. Thus the separation between drawing and painting that characterizes Western art until modern times, when painters sought to fuse the two, was not an issue in classical Oriental art.

Venetian painter Giovanni Battista Piazzetta (1683-1754) produced this highly finished chalk drawing

An excellent opportunity to study outstanding European Old Master drawings exists at the Drawing Center in New York City, where an exhibition, *Drawings from Venice: Masterworks from the Museo Correr*, opens April 17 and extends through July 27. One can hardly imagine more divergent works from Japanese ink paintings than the elaborate and ornate compositions of the Renaissance, Baroque, and Rococo masters. The purpose of painting in Venice was primarily decorative. Drawings were conceived as studies for large public works or, in the case of the celebrated eighteenth-century *vedutiste*—Canaletto, Guardi, and Bellotto—who loved to capture the sparkle of Venetian canals and lagoons, drawings were usually sketches, preludes to oils.

In the Orient, ink drawings and paintings were traditionally collected as finished works and prized for their intimacy and refinement. Today, Old Master drawings are being collected on a much broader scale than ever before, and the unique qualities of works on paper are receiving special attention. Certainly, one reason for this interest is the drying up of the supply of Old Master paintings, which has created a focus on drawings. However, there is a new appreciation of the personal rather than the public, in the spontaneous first impression rather than the finished composition that is also highly contemporary. As Japanese ink paintings already have these qualities, they, too, appeal to today's taste.

Kano Sansetsu (1589-1651) drew this ink portrait of Tekkai, legendary for his wandering spirit

The "minimalist" values of Zen painting, which stressed simplicity, understatement, and suggestion, seem as modern as the absence of distinctions between painting and drawing. Indeed, the layering of ink invented in Japan in the seventeenth century seems to prefigure the technique of recent stained color-field painting, with its floating washes and spreading puddles. What is remarkable, however, is the range of expression the Japanese masters were able to embody while confining themselves to only one color and its nuanced values.

To see the drawings of the Venetian painters, who were known as the greatest colorists, however, reminds us that there was more to their painting than color alone. Finding ingenious painterly ways to use ink to suggest sun, sea, clouds, reflections, and the play of light and shade, they reveal in their drawings that draftsmanship played an important role in Venetian painting, the source of all later painterly styles.

Among the most unusual and rare works on paper are monotypes—unique images that are initially painted on a glass or copper plate, then imprinted on paper through rubbing or pressing. Neither drawing nor painting, the monotype was a print-making technique favored by only a few turn-of-the-century artists, although Degas took the medium to new heights in Paris. American Post-Impressionist Maurice Prendergast was one of the most prolific and original practitioners of the art of the monotype. Through April 14, the National Gallery of Art in Washington, DC, is exhibiting fifty-five of Prendergast's 151 known monotypes, on loan from the Terra Museum of American Art in Evanston, IL, where the show of these seductive park, beach, and circus scenes will next be seen. ▽

Above MUSEO CORRER, Venice, left, SENNYUJI, Kyoto

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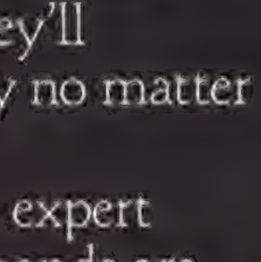

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F.Y.I.

A conversation with costume designer Enrico Sabbatini...first in a series of informal talks, on a wide range of subjects, designed to examine the unexplored, expose the unexpected

By Kathleen Beckett

There can be, quite literally, more to costume designing than meets the eye: much, much more. Consider, for instance, the prospect of designing a Roman toga. One tends to think that a designer faced with this task merely orders a couple yards of muslin, sews a seam, wraps it on the body with a cord, and voilà!

It's not that simple for noted cinema and television designer Enrico Sabbatini. A stickler for authenticity, in order to capture the dress of the period as accurately as possible, he goes to ends that border on the obsessive. But the results pay off: acclaim from viewers, respect from his peers (Yves Saint Laurent traveled to Venice to see an exhibit of his work and personally congratulate him), and an Emmy Award for the television drama *Marco Polo*.

> *"When I see something that doesn't look real, that looks tricky...I say, 'Oh my God. That looks like a costume!' "*

Here's what Signor Sabbatini had to say about his latest effort: more than four thousand costumes designed to portray the ancient Romans and Jews in the twelve-hour epic *A.D.*, on television early this month.

"I want to know as much about the period I'm designing for as possible. I want to know how the people cooked, how they traveled, how they slept, because costumes are the dress of real life. I began the research for *A.D.* a full eight months in advance. I started in the libraries, reading the writers of the period (A.D. 30-69)—Tacitus, Suetonius. Often, they write about daily life and describe the clothes, the fabrics, the jewelry, little things.

"I went to museums and saw paintings and sculptures—you see the shoes, what kind of buttons they could have had, the makeup, the hairstyle. I always insist on being in charge of makeup and hair in addition to costumes. For me, it is impossible to think of a role as just dress, and let somebody else put the head on top. How can you make a statue without a head? You get a puzzle, with the pieces scattered—not a statue, not a painting, not a real and complete look.

"I used the most natural things I could for the makeup. If you look at the realistic portraits people had painted on their tombs in the second century, you can see they didn't use a great deal of makeup—just the eyes. For the hair, they used wood sticks and water, or hot irons. The look, the feeling, you get is different from using modern techniques. You can't just give someone a permanent and hope for the same feeling—you simply will not get it.

"I went to Pompeii just to see the colors of the paintings there. I discovered that the colors are Indian—a certain turquoise, some kind of orange, a kind of red, of green. So I decided that I must go to India. While I was there I took some pictures of people on the street, and I discovered, 'This is Rome. Rome had to be like this. I can feel it!'

"If you look at statues in Roman dress, you can see they are full of fabric, and yet you see the body beneath. How can that be? I tried to work with different fabrics, and the only ones that work are from India. They still use saris—very large pieces of material, but you feel the body through it. So in India I bought silk. And one day in my research I discovered that the Romans went to India to buy fabric. I put myself so deeply in my work I start to reason the same way.

"One thing I couldn't figure out was the cut of the Roman toga: how it is gathered on the shoulder but very tight in the front. One night I tossed and turned and couldn't sleep. I woke up at three in the morning and took my bedsheet and cut it, not as every book on Roman costumes says, but five fingers lower in the front. I put it on and it was right. I become so full of the period I can invent and discover new things. It is a kind of fantasy within the re-creation.

"I had to re-dye most of the material I bought—take the color out and put it back in with vegetable dyes to get the feeling of the period. The colors were different then: you can see it in the paintings and the frescoes. If you go to a museum, you see immediately that the Andy Warhol *(Continued on page 123)*

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enrico sabbatini

(Continued from page 117)

colors of today are different from those of the Romans or Greeks or Chinese. Every culture has its own colors because they used vegetable dyes, which vary according to the time of year, the soil, the sunlight, the flora, the people.

"I had a workshop in Tunisia (where filming of *A.D.* took place for close to a year). I had ten seamstresses; six people in a forge to do metal work—make buckles, buttons, swords; two to make leather goods—belts, straps; and one for shoes. All the actors, hundreds and hundreds of them, had leather sandals made by hand. And all the pleats in the fabric were made by hand—the ones you make by machine are much larger and more regular than what they used to have, and the fabric falls in a different way.

"To make the costumes for the Palestinians, we had to weave our own fabrics. We needed fabric that was rough, hard and heavy, so we used old wooden looms with stone weights—very primitive. We had two of them set up in the workshop.

"Why all this effort? Because people know what's true. I don't like to use the word 'costume.' I prefer 'dress,' dress of the period. When I see something that doesn't look real, that looks tricky, that maybe no one will ever notice except me, I say, 'Oh my God. That looks like a costume!' My assistants laugh, but I have to feel that someone feels natural inside, that people really lived like that, that I've created the real thing—not a show of the thing.

"It helps the actors too, in knowing how they should walk and move. In *Marco Polo* we had to make lots of armor. I made two models—one of plastic and one of thin iron that was very heavy when you put it on. I made Burt Lancaster try on each. When he put on the metal model everybody said, 'Oh, Enrico, no. It's too heavy.'' But I made him walk, and I told him, 'You move in a better way now. It gives you a way to walk, a kind of sound, that was of the period.' Later Burt says of me, 'That's why I prefer Enrico—he makes me unhappy, but real.'

"In my work I want to re-create the life of the period, to help people understand. Cinema is reading images—it can take a page of history and give everybody knowledge about the time, the people, the culture, what life was like. It's so much better if you can make the knowledge a visual lesson because through the eyes you will remember, you will really remember.

"When I won the Emmy, what made me happy was that people felt the result of my work, the effort beneath the surface and the understanding of other cultures it was trying to communicate. I was going for the truth, to say something honest about the world, to give, give, give. The more we give, the more we have. My work is like love: if you give very much, you get in exchange much more. If you are indifferent, you have nothing." ▽

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modern thinking

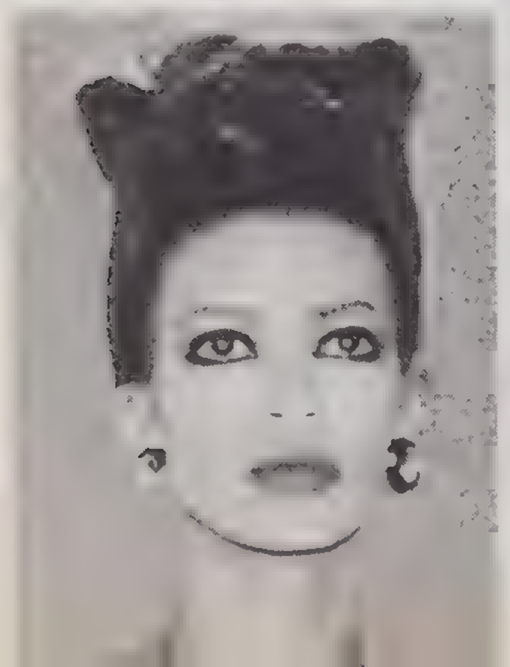
Summing up the new directions in hairstyles, from the New York collections... in color, from Paris

New hair direction, coming down runways: *right*, a clean, natural look at Perry Ellis. Hair is short to focus attention on the nape; top layers are left long for versatility; hair is tucked behind the ear for a clean line. Nothing could be simpler —or more attractive. More modern thinking: Patricia Underwood's cut-out hat, for fun.

COLOR NEWS: PARIS

From the top hair salons in Paris: real differences in haircolor. The direction, in general, is towards more "natural" coloring (i.e., toned-down blonding), which means, in the bargain, less upkeep: something that makes sense on either side of the Atlantic. From Jean-Marc Maniatis, these thoughts: "A new haircut alone is not enough to look really contemporary." News at his salon: natural-looking colors—unaggressive blonds, light or golden chestnuts—concentrated on the ends, not the roots, of the hair. The process is quick and not too expensive... More placement news, from Natasha, Mod's Hair: "We're using color to accentuate a hairstyle." The lines of the cut are highlighted "here and there, using at least three different colors or tonalities. The total effect is not uniform, so it's not artificial." Another boon, for those going grey: "The white hairs, even though not completely hidden, are less noticeable—they blend in" ...And, from Régis at Bruno Dessange, a bit of philosophy to explain what he sees as a definite trend back to blond: "Women equate it with something magical, sexy, with the sort of star quality of Marilyn Monroe or Dietrich." Vive la différence!

Black hair, from the New York Collections: at Calvin Klein, *top*, Bruno Dessange's light, feathery cap ...and Christiaan's sculpted hair at Bill Blass, *above* and *below*: up and away!



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More of the modern approach at Perry Ellis, *left:* "A good cut maintains the natural texture of hair whether it's straight, wavy, or curly. Nothing is forced, hair falls naturally, the nape is short, the line clean," says Pipino-Buccheri's Marc Pipino, who styled this and hair, *above*. Total effect: terrific!

All photos: PIERRE SCHERMAN

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safety

A look at who's watching, who's testing, to keep beauty healthy...

By Shellie Karabell

We go to the store and buy a lipstick, moisturizer, or shampoo, bring it home, and use it without concern. We assume the cosmetics and toiletries we buy are safe because Uncle Sam, in the form of the Food and Drug Administration, is watching out for us.

There *are* FDA regulations, but the industry's own guidelines—safety testing of products before they reach the display case—are claimed by some cosmetics companies to be even stricter than the FDA's.

Cosmetics sold in the United States, regardless of their place of manufacture, must comply not only with the Federal Food, Drug and Cosmetic Act but with the Fair Packaging and Labeling Act as well. The FD&C Act defines cosmetics as "articles intended to be applied to the human body for cleansing, beautifying, promoting attractiveness, or altering the appearance without *affecting the body's structure or function*" [italics author's]. This definition includes such products as most moisturizers, cosmetics, shampoos, permanent waves, haircolors, toothpastes, deodorants.

Perhaps you've noticed a shift in cosmetics lines towards products meant to *care* for the skin, moisturizers that claim to speed skin-cell regeneration, for example. Those products, under FDA regulations, are really "drugs" as well as cosmetics, because, according to the FDA definition and to their own advertising claims, they are "intended to treat or prevent disease or *affect the structure or functions of the human body.*" More common examples of cosmetics that are also drugs include anticaries (fluoride) toothpastes, sunscreens, antidandruff shampoos, and deodorants that are also antiperspirants.

As far as the real difference to the consumer is concerned, it's the claim a manufacturer makes on the label that determines whether a product is a cosmetic or a drug *and* a cosmetic. That is, a shampoo may indeed include an ingredient that can prevent dandruff, and if the manufacturer says so on the label, the shampoo is considered both a drug *and* a cosmetic by the FDA. "As such, it must be demonstrated to be safe and efficacious, that is, it achieves its claimed drug function," says John Weinninger, deputy director of the Cosmetics Technology Division of the FDA. But if a shampoo prevents dandruff without *claiming* to, it "falls within the definition of a 'cosmetic' and no pre-clearance is required by any agency."

Weinninger agrees that the cosmetics industry does an excellent job of self-regulation. A good case in point concerns Elizabeth Arden. When Millenium, their patented skin-revitalizing line, was introduced in 1980, its claim of accelerating normal cell regeneration met with a legal challenge from the Better Business Bureau. Arden's research and development evidence, however, was able to substantiate that claim.

How can the consumer determine whether what she's purchasing is a drug or a cosmetic? "Read the label," says Weinninger. "A product classified as a drug and a cosmetic must list its active drug ingredient separately."

TESTING, TESTING

A manufacturer is not required by law to test his products for safety before they go on the market, but if the product hasn't been tested, it must state that fact on the label, and "no manufacturer is going to put that sort of thing on a label," says Revlon's vice president for medical affairs, Earle W. Brauer, M.D. "Most companies in the U.S. are reputable. And if a problem should occur with a product that's not been tested, the FDA will go in and say, 'show us your safety tests.'"

Too, the industry's own professional organization, the Cosmetic, Toiletry and Fragrance Association, sets forth stringent guidelines.

"The tests any reputable cosmetics company does are generally very thorough," says Albert Kligman, M.D., professor of dermatology at the University of Pennsylvania School of Medicine in Philadelphia. "You test whether a product is irritating or sensitizing or photosensitizing; whether it causes redness or blackheads, or breakouts or acne." Manufacturers also test for package safety, and that their products are microbiologically clean. "We must be sure the product will remain intact and safe under the conditions a woman will use at home," says Dr. Brauer.

These tests do have their limitations. "No one is born with an *(Continued on page 142)*

A STRETCH OF THE IMAGINATION.
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BEAUTY NOW

(Continued from page 136)

allergy," says Dr. Brauer, "but we are all born with the *potential* for allergies. The development of an allergy is individual and based on a number of factors. There is no such thing as a 'non-allergenic' substance. Somewhere, someone is going to be allergic to it." (Lanolin, which has only a small potential for causing an allergic reaction, varies depending on the sheep from which it is derived. "Some people may be allergic to Australian lanolin but not to that from other sources such as Ireland," says Dr. Brauer.)

Dr. Kligman favors the labeling system for cosmetics now in effect in Japan. "The package will state clearly what the product does *not* contain; or it'll say something like 'known sensitizers have been taken out.'" The rest of us should ask our doctors for a list of cosmetics ingredients to which we may be allergic,

> *Between them, the government and the beauty industry virtually guarantee product safety. Where you come in: learn how to read the label!*

along with the various names under which that ingredient may appear.

Some known toxic substances are intentionally used in cosmetics, in doses low enough to be harmless to humans yet strong enough to kill bacteria. One is mercury, sometimes used in mascara as a preservative. Formaldehyde is another, which is used in cosmetics that don't stay on the skin—in some shampoos, for example.

No matter how much testing is done for safety purposes, Dr. Kligman insists that not enough testing is done to determine the effect the *repeated* use of a product will have on your skin. "Ninety-five percent of women using cosmetics today are going to live well beyond menopause," says Dr. Kligman. "We will need to know if there is a significant risk of cumulative irritation of any product, such as moisturizers, which are used every day."

How can you help to keep your cosmetics safe and free of contamination? Dr. Brauer has this advice: Be intelligent about how you store the cosmetics; don't keep it in your car's cold glove compartment or on a hot radiator. Return the cap or lid as rapidly as possible after use, and *close* the cap. Use your product with clean hands. And replace opened cosmetics every six to twelve months. ▽

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POINT OF VIEW: Guy Bourdin

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THE ELEMENTS OF STYLE.

REDKEN celebrates Spring '85 and all the breezy, fresh ways you can make your own style more personal, more distinctive, more you. The mood is feminine, soft, body conscious. The elements of style are all here in these four pages. Clothes, hair, makeup, beautiful Spring looks created by the world's leading fashion designers and a professional hairstylist. Because hair design is as important as—and must be as contemporary as—fashion design.

We begin with the emotional, the fantasy megatrend—Exotica.

EMANUEL UNGARO shows it for evening in a two-piece silk scramble print with strong vibrant colors foiled against black. Very sophisticated, very beguiling, and just a bit naughty.

HAIR DESIGN.

The exaggerated shoulders of this body-shaping dress demand a sleekly sculpted style. Here, Exotica hair is in beautiful condition with Redken scientific hair care. Redken Glypro-L shampoo and Mira-9 rinse give the hair body and shine while Creatif Designing Spray and Creatif Shaping Lotion hold the dramatic sculpture in place. Redken's Inner Secret perm can give you the soft wave so essential to this look.

Redken Chromatic cosmetics in strong,vibrant,warm shades play up the Exotica megatrend.

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THE ELEMENTS OF STYLE.

REDKEN saw the clean, natural, dramatic lines of Andro•geotec striding boldly down the runways of Paris and Milan.

COMPLICE Andro•geotec opulent white kid leather pajama jumpsuit makes this fashion statement with simple architectural shapes. Whimsical racing flag accessories punctuate the sexy one-piece checkered flag swimsuit.

HAIR DESIGN. Andro•geotec hair is definitely modern and short. To complement the soft kid and accessory shapes, hair moves forward onto the face in sculpted feathers. After shampooing with Redken Amino Pon Concentrate and Mira-9 rinse, Redken Creatif Shaping Lotion controls and supports this wet look and keeps the sculpted wisps on the face. This is a look that can be worn wet or dry.

Andro•geotec makeup is natural with eyes dramatically enhanced using Redken Chromatic cosmetics. To emphasize natural lip color, line lips with lip pencil, smudge, then glaze over with clear lip gloss and tint with lipstick.

THE ELEMENTS OF STYLE.

REDKEN uses the 60's in this Spring's third major trend, Counterpoint. Clashing prints, crashing colors, bright over neon, colors. Nothing matches, everything mixes. Clashingness is dressing to be noticed. Like this unlined split-level, multi-layered

MICHEL KLEIN. Lush wild grape leather jacket hugs the hips over a turquoise cropped sweater. White cropped shirt and a geometric black print tripod. A long mini hides turquoise legs. White, black and white wild animal print belt ties it all together, unexpectedly and unpredictably.

HAIR DESIGN. Counterpoint hair is retro 60's: wiry, wild, free and calculated all at once. Tryl Pineapple—Spring 85's version of the 60's Bubble—is the result of Redken's Condensed Curl perm. Cut close at the nape and weaving out and around the face, this style accentuates the eyes. After shampooing with Curvaceous and rinsing with Mint 9, the hair is blown dry and finger styled with Crystalite gel for shape and movement. Crystal Designing Spray keeps it all in place.

A Redken Chromatics pallette brings back the 60's with an 80's touch. Heather smokey eyes, pastel lips and the newest look for Spring nails: Shatterley White.

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THE ELEMENTS OF STYLE.

REDKEN shows the fourth megatrend—Romantic—in only one of its incarnations. The new Romanticism is soft, seductive, teasing, anything but sugary sweet. Here,

SONIA RYKIEL takes romance to its nautical limits. Variegated stripes streak horizontally in this soft, soft sweater knit that's body hugging and body baring at once. The ¾ length white knit pant plus multi-layered, multi-textured stockings in white, blue and red draw attention to a well-turned ankle and gold trimmed deck shoes.

HAIR DESIGN. The Big Wave exemplifies one interpretation of the Romantic hair style. Soft, fluid and upswept, it looks like it's moving even when it's not. A Redken Salon Prescription guarantees wonderful hair condition for chemically treated hair. Hair was shampooed with Amino Pon, conditioned with Climatress and rinsed with Phinal Phase, essentials for chemically or color treated hair. Supported with Redken Touch Control Styling Whip, hair is seductively swept up, over and away.

Sensuous, smokey hues from Redken's Chromatic cosmetics add even more dramatic femininity to Spring 85's soft, romantic look.

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All hair and makeup designs created by Daniel Philips for Redken

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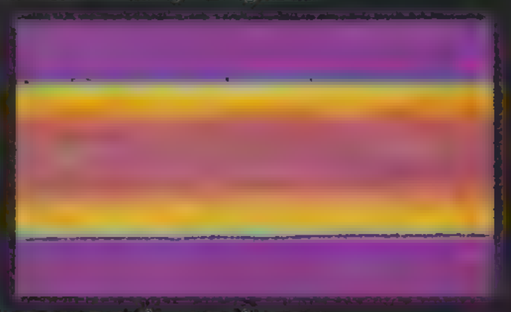
An important part of your style, your personal statement has to do with your hair. How it looks, how it makes you feel.

Hair design is as important as—and must be as contemporary as—fashion design. Even the wonderfully eclectic linen and silk print by American designer NEIL LEONARD is influenced by the way your hair looks.

And the beauty of Redken scientific hair care products is that they're developed to work with the chemistry of your hair. To maintain or restore it to healthy-looking, silky, manageable, glorious hair, like the magnified hair strand at right.



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Connie Ulasewicz
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Age. 28

I dress for the postman in lots of bold tropical colors and prints. At night I eat popcorn and hang out on Castro Street watching videos. I'm afraid of hangnails and I'm getting married in two months. When I was little I wanted to join a convent, but I decided against it because I didn't want to cut my hair.

Photography: Oliviero Toscani

The beauty of it isn't the beauty of it.

The real beauty of the new Volkswagen Jetta is its performance, its handling, its comfort, and its low price.

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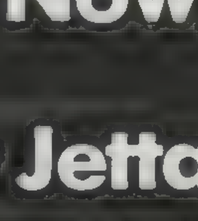

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ESPRIT DE CORP

Q&A

Moisturizing breakthroughs... seasonal switches for skin, hair...

Q I recently bought an eye cream that is very much lighter in texture than others I've used. Can it help my skin as much?

A The reason that many of the newest eye creams—and night creams—are much lighter than those of the past: the advances in skin-care technology that make them more effective as well.

"In the past, moisturizers primarily worked by forming an occlusive barrier on the skin to prevent moisture loss, a process that requires a cream to be heavy or greasy enough to 'sit' on the skin. Today's new 'active' ingredients help the skin to hold moisture and maintain smoothness by penetrating the space between the cells and stimulating the skin's natural protective mechanisms. When less of a cream sits on the skin surface, it naturally feels much lighter," explains Fernando Aleu, M.D., associate clinical professor of research pathology at Albert Einstein College of Medicine and president, Discipline Skin Care.

Also making a difference in the effectiveness and "weight" of cosmetic creams today: changes in emulsion formulation. "Moisturizers are basically emulsions of water and oil in various proportions," says Dr. Aleu. "The oil traps water in the skin cells while the water gives a cream a more spreadable consistency. In the past, cosmetic chemists relied mostly on 'oil-in-water' emulsions in which each molecule of oil is surrounded by several of water. Some new formulations are 'water-in-oil' emulsions; every water molecule is 'surrounded' by several oil molecules, which creates a lighter cream with longer moisturizing power. Such emulsions form the basis of many of the new lightweight restorative night-time skin treatments."

(**Note:** *Two lightweight skin-care performers: Discipline Eye Wrinkle Cream offers the high-tech skin help of oxygenators; ingredients that "breathe" new life into skin cells—and skin's appearance; their Emergency Cream helps skin to recover from airplane travel/wind/sun, etc.)*

Q As the weather gets warmer, how should I adjust my skin- and hair-care routine?

A The higher temperatures and more humid air of spring and summer usually mean that dry skin will be less dry now than in winter, so women with dry skin may use a lighter moisturizer, and need it less often. These climate changes can also make oily skin more oily. "Skin can reflect ambient temperatures as well as body temperature," explains Robert Auerbach, M.D., clinical associate professor of dermatology, NYU School of Medicine. "Oil glands reflect a typical reaction when exposed to high temperatures: they produce more oil." To compensate, wash your face more often in summer, and use an astringent lotion or dehydrating mask.

The scalp's sebaceous glands produce more oil in warm weather, too, but that brings the good news that dandruff is less of a problem in warm weather than in cold. "Using either a good tar shampoo or one containing zinc pyrithione, one or more times a week, should take care of any problem," says Dr. Auerbach.

"Also, body skin care becomes more important in summer," notes Linda Schoen, director of The Neutrogena Skin Care Institute. "Legs and arms are bared now, so you should use a heavier, oil-based moisturizer on them and a loofah or pumice stone to smooth any rough areas."

Increased body exposure means increased sun exposure, too. "Oil without sunscreen increases sun damage," notes Dr. Auerbach, "so if you use an oil-based moisturizer, take special care to use a sunscreen under it; or, better yet, just use an oil-based sunscreen."

(**Note:** *Controllers to help with the seasonal shift—Neutrogena's once-a-day Acne Mask; Shiseido's Pureness Clarifying Toner for blemish-prone skin; Head & Shoulders' new anti-dandruff formulation with zinc pyrithione.)*

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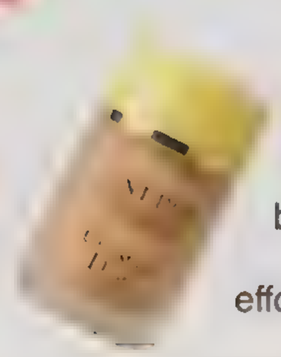

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MAQUILLAGE

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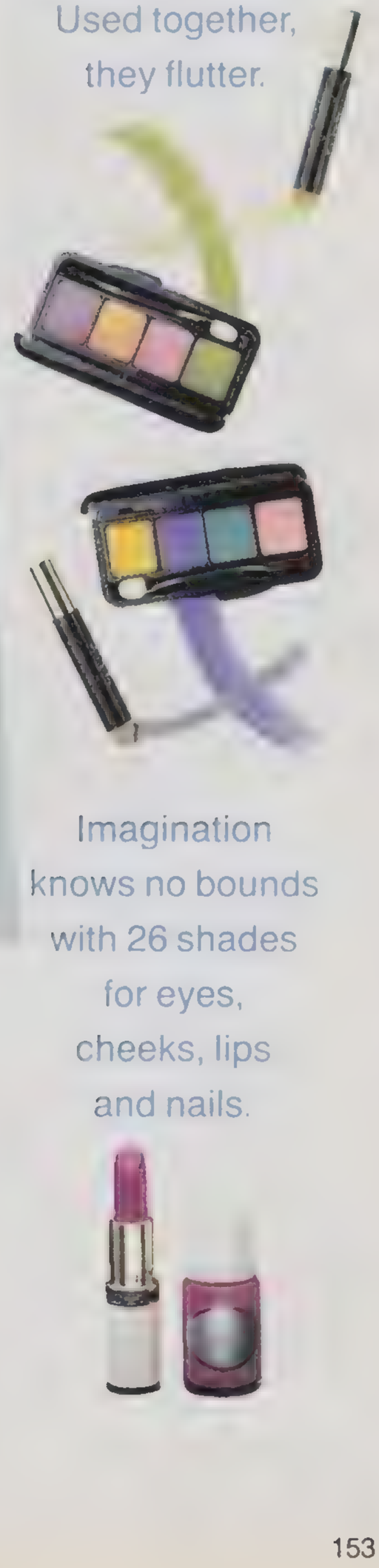

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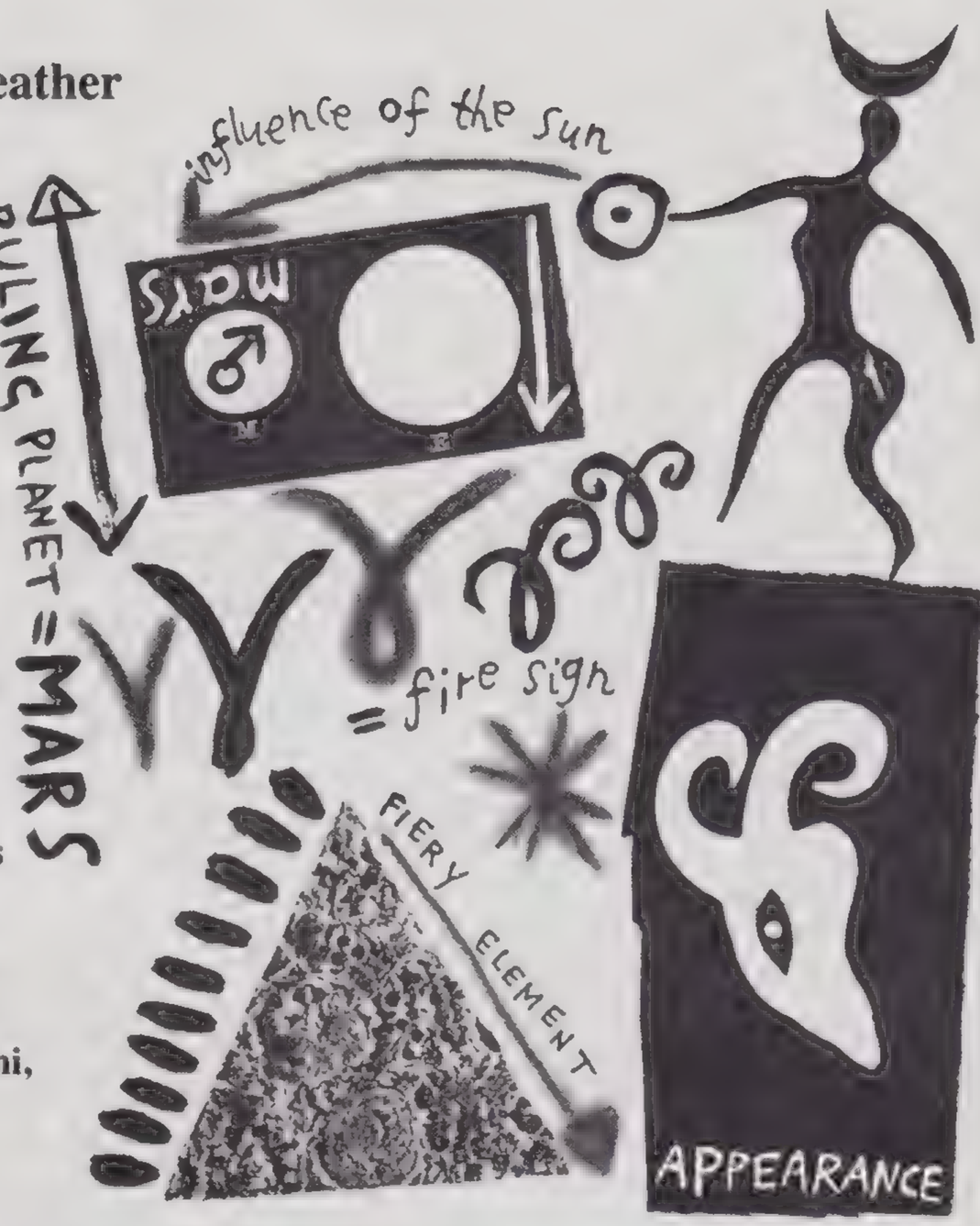
horoscope

By Rockie Gardiner

April's Astrological Weather

Aries is a time for exploring and evaluating personal goals and for taking that daring step forward. You'll have more freedom to concentrate on doing what *you* think is right after your interest in intimate relationships reaches a peak at the Libra full moon on the 5th. During the week of the 16th, rational Mercury comes out of retrograde motion and the sun enters the eminently practical sign of Taurus, helping you sort out the details of everyday life. Then, on the 25th, pleasure-seeking Venus moves forward just when Mars becomes more mobile in Gemini, so you'll have a variety of pleasant alternatives at the end of the month.



Aries MARCH 21–APRIL 19 Because the Sun, Mercury, and Venus are conjunct in your sign during the first week, naturally attracting everyone to your side, people will play right into your hands—all you have to do is look sensational. Go about your business for the first three weeks, secure in the knowledge that a trusty Taurus can look after your interests and can help you to avoid any conflict of those interests on the 21st, when your Mars ruler runs into Saturnian difficulties. A few diversions during the last week will brighten your prospects even more.

Taurus APRIL 20–MAY 20 You'll discover a saner side of yourself this month, one that doesn't get caught up in the hustle and bustle of a daily routine. By monitoring the effect you're making on your partners and colleagues, you can ward off any interference you may run into around the 23rd, when your Taurus sun wars with mysterious Pluto in your house of partners. That week will also see Venus, your ruling planet, moving forward again and giving you extra confidence to spark your own course of action.

Gemini MAY 21–JUNE 21 Style, beauty, and easygoing relationships are yours to enjoy this month. You can thank your Mercury ruler—that inquisitive, impressionable planet—for picking up sensual Venus and moving in tandem with her through Aries. Their association makes it easy for you to attract a charming Libra or Taurus who can appreciate your wit and cleverness. If life still seems too slow, wait until the week of the 16th; that's when Mercury turns direct and those in authority finally notice that you've come through with another great idea.

Cancer JUNE 22–JULY 22 Despite your tendency to rely financially on men—a characteristic all Cancer women share—this month it's a woman who puts you closer to your goals, especially around the Libra full moon on Good Friday. Conveniently, both romantic and business partners willingly take a back seat when Neptune turns retrograde on the 4th, so you won't have to cater to them after that. Then, from the 16th on, you'll begin to see some results from the attention you've devoted to cultivating a friendship with an uncompromising Virgo.

Leo JULY 23–AUGUST 22 The costume drama and pageantry of Easter can keep you happily strutting along for the first three weeks. Life will be easy, interesting, and fun when it's shared—and it will be—with an Arian or Sagittarian, your fellow fire signs. Then, around the 23rd, your ruler, the Sun, opposes Pluto: this could bring on a confrontation with a relative or neighbor who is determined to challenge your authority. It's a no-win situation, but your consolation comes in the guise of a sympathetic lover who smooths your ruffled mane.

Virgo AUGUST 23–SEPTEMBER 22 If you consider yourself the classic Virgo—analytical, skeptical, pragmatic—you'll have to invent a few problems to worry about this month. Thanks to Venus's proximity to Mercury, the heavens have provided only ease and enjoyment, and interesting Arians to keep you company. Although your Mercury ruler doesn't want you to deal with details until he turns direct on the 16th, he's also seen to it that even tax time will go smoothly.

(Continued on page 156)

SUSAN J. CURTIS

In 1903, Mr. Eaton found Mrs. Eaton sneaking a cigarette while doing the family wash. He promptly hung her out to dry.

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horoscope

(Continued from page 154)

Libra SEPTEMBER 23–OCTOBER 22 The full moon in your sign emphasizes the potential success of a working relationship, so during the first week, quietly investigate all opportunities that can lead to this end. Your charm and social graces attract literate Gemini-types—curious, up-to-date people—who will become interested in more than word play once you start to sparkle with energy again around the 24th. That's when Venus, your ruling planet, moves ahead after a month of lying low and keeping you unusually subdued and introspective.

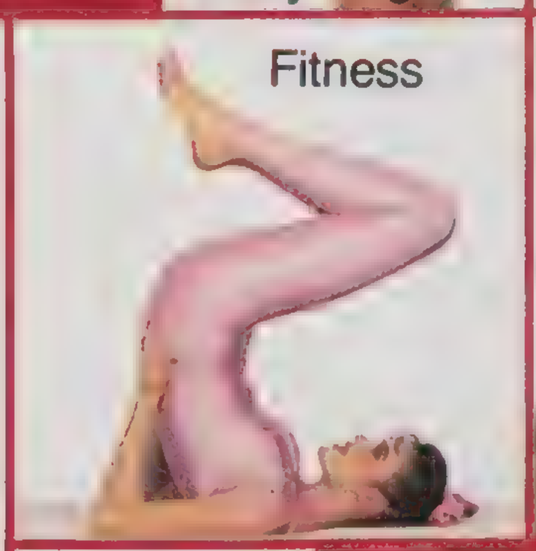
Scorpio OCTOBER 23–NOVEMBER 21 Take advantage of the calm spell during the first three weeks. This would be a good time to go on vacation and recharge your batteries. You'll need the strength; from the 21st on, you'll face the effects of powerful oppositions to your planetary rulers, Mars and Pluto. You could encounter sudden clashes at home and at work, but they'll last only a week and will vanish as abruptly as they came. Once Mars moves into Gemini, there'll be more amusing diversions to enjoy.

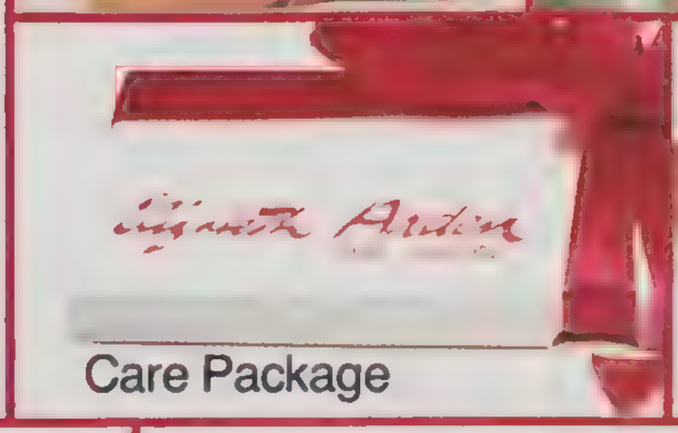
Sagittarius NOVEMBER 22–DECEMBER 21 Make the most of three magical days from Good Friday to Easter Sunday when your Jupiter ruler is being well aspected; there may be a romantic awakening from a source you least suspect (*hint:* Aries or Aquarius). Sit up and and take notice of this delightful distraction from your current preoccupation with financial affairs. Indulge, if you can, in an interlude that offers you a little light relief, because at the end of the month you'll be taking on even more responsibilities.

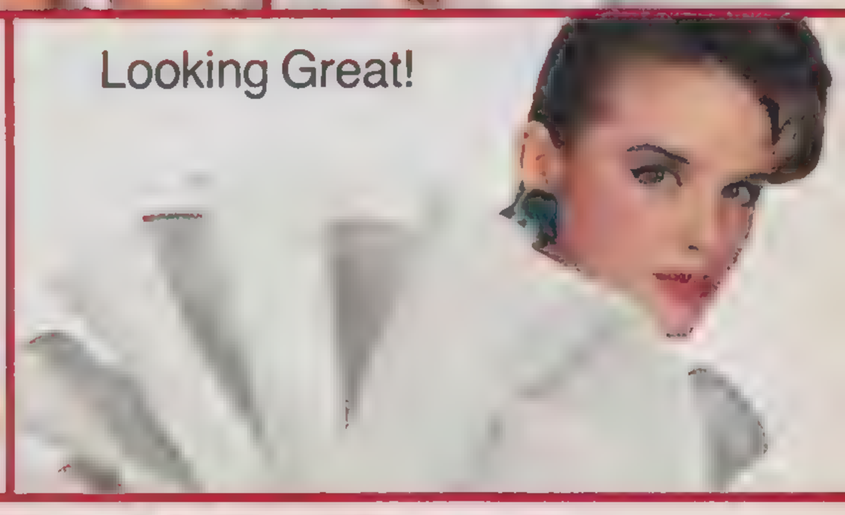
Capricorn DECEMBER 22–JANUARY 19 Because the Libra full moon is destined to shake your innate belief in orderly procedure, you'll have to show a lot of patience for those who exercise some power over your life, no matter how absurd their behavior may seem. It's best to bide your time until the 21st, when Mars activates your Saturn ruler, increasing your awareness and enabling you to get to the heart of a matter. That is also the week when the moon highlights romance and your interest in a Cancer or a Gemini can take an enticingly physical turn.

Aquarius JANUARY 20–FEBRUARY 18 Just when you thought you'd never meet anyone on your intellectual plane, you could casually run into the proverbial friend of a friend on Easter week, when the Sun brilliantly aspects your Uranus ruler. It's the only aspect this month, so let it change your way of life and give you a freedom of expression you've never had before. Your new-found confidence will help you deal with family problems that may arise on the 21st, when Mars opposes Saturn and makes life difficult.

Pisces FEBRUARY 19—MARCH 20 A subtle change of status at work during the first week when your Neptune ruler goes retrograde should release some of the tension you've been holding inside. Suddenly, there'll be money to spend on silly presents and on lavish luncheons. In the midst of these new developments, do try to get some meaningful work done, because a glamorous trine of the Sun to your Neptune ruler on the 23rd may bring you more than compliments; it could bring publicity. Use this splendid opportunity to show off your talent.







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Health

Patients' views on breast cancer...safer way to prevent blood clots...new warnings for smokers...better birth-control timing

By Melva Weber

BREAST CANCER: NEW QUESTIONS

Rose Kushner, champion of breast-cancer patients, is asking questions again.

Mrs. Kushner's questions in past years have helped shed new light on the "Halsted Radical," a surgical procedure for breast amputation now considered unnecessarily mutilating and no more effective than more modified surgery, in many cases. She struggled for patients' options when she called for the two-stage surgical approach to lumps in the breast: separating biopsy (removal of tissue samples to examine them for cancer) and mastectomy (surgical breast removal).

Mrs. Kushner's question today: "Is aggressive adjuvant chemotherapy the Halsted Radical of the 'eighties?" In the clinical journal *Ca*, published by the American Cancer Society, she pointed out that toxic drugs are being given indiscriminately to postmenopausal breast-cancer patients.

Adjuvant chemotherapy is the use of cytotoxic, or cell-killing cancer drugs following breast surgery when cancer is found in one or more underarm lymph nodes (Stage II). The drugs can produce severe side effects including hair loss, nausea and vomiting, diarrhea, clogged veins, emotional problems. The drug treatment may improve rates of cure for younger women but benefits were only marginal for postmenopausal patients—who make up at least 80 percent of breast-cancer patients. Use of CMF (cyclophosphamide, methotrexate, and fluorouracil), reported Mrs. Kushner, became the gold standard of adjuvant therapy, and in the United States combinations of up to six cytotoxic drugs became routine. Many doctors think the toxic side effects of combined drugs are "acceptable," but in Mrs. Kushner's opinion routine use of the drugs, like routine Halsted radical surgery, amounts to "therapeutic overkill." Many leaders in cancer treatment agree, declaring that adjuvant therapies for breast cancer are still experimental and should be used only in trials.

News to watch for: The National Institutes of Health has scheduled a Consensus Development Conference, a meeting of top authorities, for September, to evaluate and update all adjuvant treatment for breast cancer.

Rose Kushner's book *Alternatives* covers new developments and women's options in breast cancer. Order from Kensington Press, 9607 Kingston Rd., Kensington MD 20895; $12.95 plus $2.50 shipping cost ($15.45). Or call 1-800-227-3800, Ext. 1904.

MINI-ASPIRIN TO PREVENT CLOTS

In Kent, England, scientists at Wellcome Research Laboratories want to know how a small dose of aspirin, taken daily for extended periods, would keep blood platelets from clumping and still not interfere with the normal production of prostacyclin in the blood vessels. They tested healthy volunteers by giving them one milligram of aspirin daily for ten weeks. (A standard five-grain aspirin tablet contains 325 milligrams.) Blood measurements showed this very tiny dose could affect platelets' behavior and seemed not to affect the prostacyclin function, both desirable results for long-term clot prevention. The British researchers believe the optimal dose will be between one and twenty-five milligrams daily or up to one-thirteenth of an aspirin tablet. With further studies, we may see very low-dose aspirin come into use as antithrombotics to prevent dangerous clots from forming in the circulating blood.

WHEN TO START THE PILL

Instructions for starting to use combined oral contraceptives or for switching from a high-dose to a low-dose pill usually call for taking the first tablet on the first Sunday after the next menstrual period begins, or on the fifth day of menstrual bleeding. This schedule involves using an alternative contraceptive, such as the condom or a spermicide, during the first month.

Not necessary, say three birth control experts in "New England Journal of Medicine." Instead, simply begin taking your tablets on the first day of menstruation. Or, in a pill switch, the first day of withdrawal bleeding.

Nancy B. Loudon, M.B., Oh.B. of Edinburgh, Scotland; Malcolm Potts, M.B., Ph.D., Research Triangle Park, North Carolina; and Robert Hatcher, M.D., of Emory University in Atlanta, Georgia; point out that first-day pill starts have been used in Great Britain since 1977, and are suggested in manufacturers' instructions. They believe this approach should be advised by physicians in the United States when they prescribe the pill, and that American manufacturers should revise their packaging and instructions in the same way.

SAFER STOPPERS

The Closure Manufacturers Association, whose member companies make caps, stoppers, and other devices to close containers, has earned public recognition for improved safety from poisonings. To be credited: child-resistant, and tamper-evident closures. The child-resistant closure, or CRC, is now in its fifteenth year of required use for medicines and some household products. Child poisonings from swallowed prescription drugs have declined steadily each year since the safety caps were introduced. Household product poisonings from solvents, turpentine, and lighter fluids have dropped by 70 percent to 80 percent. Following the Tylenol tragedy of 1982, rapid work by manufacturers produced tamper-revealing seals and closing devices, protecting consumers of all ages from dangers of criminal tampering with over-the-counter drugs.

SMOKE BUSTERS

To look for: New, stronger, more specific warnings on cigarette packages. Late last year the Smoking Prevention and Health Education Act was passed by Congress and signed by the President, clearing the way for a nationwide education program to provide Americans with more information about smoking and health.

Reporting in "The Journal of the American Medical Association," Charles Marwick told the nation's doctors about the new messages—each one backed by medical research. These are: "Smoking Causes Lung Cancer, Emphysema, and May Complicate Pregnancy"; "Quitting Smoking Now Greatly Reduces Serious Risks to Your Health"; "Smoking by Pregnant Women May Result in Fetal Injury, Premature Birth, and Low Birth Weight"; and "Cigarette Smoke Contains Carbon Monoxide."

Expect more scientific and statistical information on smoking and health. According to "Smoking and Health Reporter," cigarette-induced major illnesses have cost Americans more than 930 billion dollars in the last twenty years. Moreover, nicotine is a powerfully addictive drug—even more so than heroin, said William Pollin, M.D., director of the National Institute on Drug Abuse. Dr. Pollin and R.T. Ravenholt, M.D., of World Health Surveys, Inc. have called on physicians to enter on death certificates the smoking experience of the deceased and the role of tobacco in the person's death. In "Science," researchers from Columbia University and New York State Psychiatric Institute reported progress in drug treatment for cigarette craving. In "Obstetrics and Gynecology," Pennsylvania State University's Richard L. Naeye, M.D., warned that smoking during pregnancy can affect the child's later mental development. Other studies have found that maternal smoking increases children's risk of respiratory and ear infections.

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Florence Gould in the 1930s

the collectors

Florence Gould's spectacular collection of Impressionist paintings goes to auction

By David Bourdon

Florence Gould was a grande dame in every sense, from the regal tilt of her head to the tips of her bejeweled fingers. In her later decades—she died at the age of eighty-seven in 1983—she was renowned for her glamorous literary salon, her rich style of entertaining, and her fairly fabulous collection of Impressionist and Post-Impressionist paintings. That collection will be dispersed this month in a two-session sale at Sotheby's in New York City. Admission to the evening session on April 24 will be the hottest ticket in town that night.

Sotheby's spokespeople predict it may be "the sale of the century." For the last few months, the auction house has sent the choicest works in the collection on tour, showcasing them in Tokyo, Lausanne, London, and New York in an attempt to incite a worldwide epidemic of bidding fever. At least seven of the paintings, including works by Cézanne, Courbet, Degas, Gauguin, and Toulouse-Lautrec, are expected to fetch more than $1 million each. Van Gogh's "Landscape with Rising Sun," painted in 1889, the year before he committed suicide, may create the most commotion, especially if the bids start zooming upwards of $5.7 million, the current record for a Van Gogh. Will it be the most expensive painting ever auctioned? Or only the second or third most expensive? (If the paintings are beyond your reach, consider settling for the catalogue, a two-volume, hardbound edition with slipcase selling for $50.)

Florence Gould was a sociocultural institution for much of her life; and, during the palmy decades of the 'fifties and 'sixties, she virtually reigned as the Riviera's "hostess with the mostess." By all accounts, she was an extraordinary, self-confident, beaming woman, still considered a beauty until she was well past the age of sixty. Born to French parents in San Francisco in 1895, she was bilingual from earliest childhood. After the 1906 earthquake, her father, Maximin Lacaze, who was in publishing, sent his wife and Florence back to France, where he eventually joined them.

As a young woman Florence Lacaze performed as a star soprano at the Opéra Comique in Paris. In about 1920, she was hired to sing at a private reception for the king of Spain. Among the guests was Frank Jay Gould, the youngest son of Jay Gould, the nineteenth-century railroad magnate. Frank Gould, who had lived in Paris since 1919, was so infatuated that he reportedly proposed marriage the very next day.

Florence and Frank Gould settled down in Paris and began to surround themselves with the kind of baronial splendor that was popular among the wealthy in the 1920s—Old Master Italian paintings, *(Continued on page 164)*

Two highlights of the Gould sale: Bonnard's "Seated Nude" (above) and Lautrec's portrait of Moulin Rouge woman clown Cha-u-Kao.

Illustrations: SOTHEBY'S, NEW YORK. Photo top: SOTHEBY'S, PARIS

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florence gould

(Continued from page 163)

eighteenth-century English portraits, Gothic furniture, and late medieval tapestries. Though her marriage marked the end of Florence Gould's singing career, it enabled her to play a major role in the literary world. She became famous for her Thursday literary salons to which she invited such authors as Cocteau, Gide, and Mauriac, and she established annual literary awards—the Prix Max Jacob for poetry, and the Prix des Critiques for prose or poetry. David Nash, Sotheby's director of fine arts, is among those who find it intriguing that Florence Gould apparently displayed so little interest in the contemporary art world. "Living where she did, in the South of France," he observed, "she had the opportunity to meet Picasso, Matisse, Braque, and Chagall." Their art evidently held little or no appeal for her.

As she neared the age of sixty, Florence Gould's home life and patterns of collecting changed dramatically. She plunged into modern painting. Her first purchase was a Bonnard landscape, "The Pine Forest, Le Cannet," painted in the early 'twenties. Before long, she had as many as ten radiantly colored Bonnards on the walls of one of her drawing rooms, which she called "La Salle Bonnard." Her second purchase was a Cézanne landscape, "Chestnut Trees and Farm of the Jas de Bouffan," a view of his father's estate in the South of France. The picture has an exhibition history going back to 1877, when Cézanne included it in the third Impressionist exhibition in Paris.

Florence Gould entered the Impressionist and Post-Impressionist market just as prices were taking off skyward. The 'fifties was the decade in which Impressionism became just about everybody's favorite style, popularized by such films as *Moulin Rouge* (1953) and *Lust for Life* (1956), Hollywood's Technicolor tributes, respectively, to Toulouse-Lautrec and Van Gogh.

Two years after her husband died in 1956, Florence Gould purchased El Patio, a spacious villa on the outskirts of Cannes. She displayed a discerning taste in decorating the place, filling it with eighteenth-century French furniture and bronzes, clocks, Chinese porcelains, and antiquities. One entire "Gothic room" was furnished with tapestries and fifteenth-century sculptures. El Patio became one of the Riviera's most glamorous social hubs. Daily life there was said to be as stratified and ceremonial as the daily routine at Versailles. Florence Gould's guests dined off eighteenth-century Sèvres and eighteenth-century English silverware in the paneled dining room, hung with English portraits. One of her dinner services had been commissioned by Catherine the Great.

"Everybody wanted to be invited to El Patio," says New York architect John Crews Rainey, who vividly recalls visiting the villa in the 'sixties. "Florence Gould was a *force majeure*." He recalled that she always wore blue sunglasses, favored bright red lipstick, and drank Pink Ladies in the library, where she entertained guests before dinner.

On display in the library were two choice Italian landscapes by Corot, a Monet landscape, and some of her five Toulouse-Lautrecs, the most important of which is the portrait of Cha-u-Kao, painted in 1895 and depicting the famous lady clown at the Moulin Rouge. Sotheby's estimates it will bring more than $2.5 million. Other rooms held a spectacular array of landscapes, collectively worth a queen's ransom—the Van Gogh, the Cézanne, and another Monet, as well as Degas's ravishing studies of ballet dancers. The most important of her four Degas is "Three Dancers," an 1878 pastel valued at between $1.2 to $1.7 million.

The Van Gogh landscape, perhaps the most spectacular item in the collection, portrays a view of a wheat field seen from his sanitarium window in St. Rémy. The large, blazing yellow sun is low on the horizon, and its intense, powerful light rays and dry, blazing heat are suggested by the discrete bars of color, which seem to pulsate in various directions across the canvas. It was included in the first loan show ever mounted by the Museum of Modern Art in 1929. It was formerly owned by nuclear physicist J. Robert Oppenheimer.

Florence Gould's well-publicized affection for Impressionist paintings, antiques, and jewels inevitably attracted the wrong kind of attention. In the late 'seventies, she was shaken badly by a couple of robberies. According to John R. Young, one of her executors, "We always feared for her personal safety, because when she went out, she went drenched in jewels. Finally, she installed an elaborate alarm system and hired security guards." As she told Rainey, round-the-clock guards were "cheaper than insurance." She continued to go out in her Rolls *(Continued on page 166)*

The sky's the limit—Van Gogh's "Landscape with Rising Sun," 1889, estimated to bring upwards of $5.7 million

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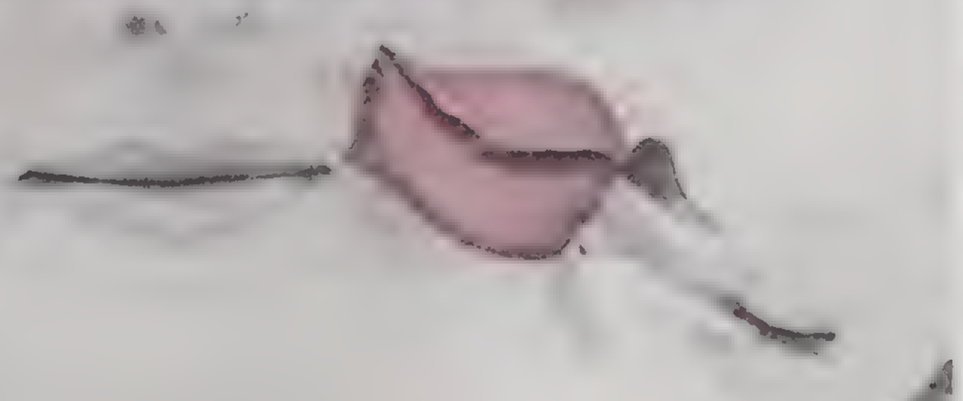

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florence gould

(Continued from page 164)

or one of her other cars, sitting up front with her driver and always accompanied by an armed security guard.

She left an estate valued by her executors at "upwards of $50 million." Her jewelry was auctioned off by Christie's in New York City in April 1984 and brought $8.1 million. Her French furniture, English silver, European works of art, porcelains, and antiquities were sold by Sotheby's in Monte Carlo in June 1984 and went for $6.5 million. In the latter sale, a pair of eighteenth-century silver cake baskets made by Paul de Lamerie brought $272,630.

Museum directors courted Florence Gould all the time, hoping to get her collection, but she was not interested in forming a shrine or monument to her taste. Instead of willing her art to an institution, she chose to disperse it, leaving the bulk of her estate to her foundation, the purpose of which is "to further Franco-American amity" by supporting the many French cultural institutions she favored, such as the Académie des Beaux-Arts.

So what actually constitutes a "sale of the century"? In auction terms, it appears to be nothing more than the gross proceeds of a sale, no matter how many individual collections or pieces are included. What *Life* magazine called "the most spectacular art sale in history" occurred in 1958 when seven Impressionist and Post-Impressionist canvases from the collection of New York financier Jakob Goldschmidt were sold at Sotheby's in London. It was the first auction at which staggering prices were reached for Impressionist paintings—bringing a grand total of $2,186,000, then an all-time high for a single auction. At the time, the sale was thought to have distorted the art market beyond recognition. (The history of the Goldschmidt pictures reflects the confluence of inflation, the soaring prestige of Impressionist painting, and the seemingly effortless means by which the rich retain their wealth. For instance, Paul Mellon bought Manet's full-length portrait of a woman from the Goldschmidt sale for about $249,000, then a record price for Manet; in 1983, he sold it at auction for $3.96 million—the current record price for a Manet. Similarly, Henry Ford 2nd acquired Van Gogh's "The Garden of a Poet in Arles," which brought that artist's then-record price of $369,600 at the Goldschmidt sale; he subsequently auctioned it off in 1980 for $5.7 million, still the record price for a Van Gogh.)

Prior to the Florence Gould sale, the "sale of the century" for an individual collection had been the eight-day, $32-million auction of works of art from the Robert von Hirsch estate in 1978 at Sotheby's in London. Typically, a "sale of the century" generates pandemonium in the art market, then recedes into history as new records are established. As long as prices continue to mount, we can look forward to still more "sales of the century." After all, there are fifteen years to go. ▽

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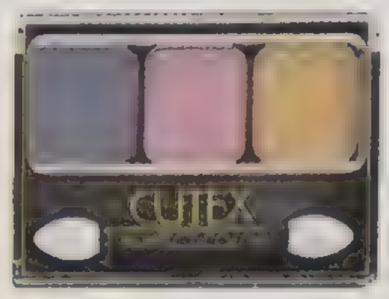

friends for life

As a source of happiness, intimacy is a real crowd-pleaser.

Now, scientists are discovering that friendships may be

as vital to health as proper diet and exercise **By Maureen Orth**

Scientific evidence is piling up to suggest what poets and lyricists have always told us: that one of the best ways to avoid serious physical and emotional problems is to have good friends. Yet, in this era of Soup for One and personal ads, many of us rarely take time to surround ourselves with this crucial protective layering.

In fact, much of life these days appears to conspire against ties that bind. Frequent moves, living alone, the demands of a career on free time and family life can all mean that it's a lot more difficult than it used to be to make and to keep good friends. Instead of attending church, millions simply tune in TV evangelists. Children often are raised today with their sole social experience being the tight little play groups organized by their harassed working mothers, who must deny them, for obvious reasons, the freedom to roam the neighborhood befriending people of all ages and the pleasure of selecting their own playmates. And it's not just workaholics who spend evenings closeted in their offices. Even the most gregarious among us have trouble making time to enjoy good friends.

Yet scientists are discovering that having a strong social network may be essential, in the long run, to your health. This new knowledge was the impetus behind an ingenious new program begun by the California Department of Mental Health, called "Friends Can Be Good Medicine." California, so often the birthplace of now and future trends, is also the state that tests highest in overall rates of social alienation, convincing Charles E. Roppel, of the California Department of Mental Health, and Robert L. Taylor, M.D., a San Francisco psychiatrist, that such a program was a wise idea. They are trying to teach those of us who wouldn't dream of lighting up a cigarette or missing a daily jog that healthy relationships are just as necessary to maintain good health as are exercise and proper nutrition.

The California program was begun in 1982 after culling dozens of research experiments. Consider the following examples:

- People who cut themselves off from others have two to three times the risk of early death—whether or not they smoke, whether or not they exercise regularly.
- Terminal cancer strikes isolated people more often than those who have close ties with others.
- The rates of mental hospitalization are five to ten times greater for divorced, separated, and widowed people than for married people.
- Pregnant women under stress and without supportive relationships have three times the number of complications as do pregnant women who have equal stress but also have strong social support.

"We're talking about hundreds of studies now," says Dr. Robert Taylor, who analyzed the research for "Friends Can Be Good Medicine." "They show that people who are connected to other people, either friends or family, tend to have longer lives and less incidence of a variety of diseases—not just depression but unexpected things like heart disease, certain forms of cancer, and strokes. Yet the importance of associations is not touted in the media nearly to the extent that nutrition, vitamins, and jogging are."

"A lot of health professionals will tell you that having friends is a simple idea, what's the big deal?" says Carol Booth, Program Director of Educational Services of the Rockland County, New York, Mental Health Association, which borrowed the California program. "But in our busy lives we often neglect the importance of friends. These days, you have to emphasize this aspect of healthy living."

Indeed, a major report issued by the Surgeon General of the United States a few years ago shows that environment, heredity, and, to a much lesser extent, the quality of health care available accounts for only 50 percent of the factors that influence health. The other 50 percent are up to us, how we choose to live.

One of the most famous studies Dr. Taylor cites is the nine-year tracking of seven thousand residents of Alameda County, California, near San Francisco, a group that had been monitored for basic health and well-being since 1965. The study found those with few relationships with other people had mortality rates two to five times higher than those with strong supportive ties, independent of all such risk factors as drinking, smoking, and obesity, and of whether they exercised. Once more, the study showed that good relationships kept people healthier no matter what their socioeconomic status, race, or gender.

Just exactly how healthy interactions affect the body to prevent disease is still baffling to many scientists. Meredith Minkler, Dr. P.H., associate professor of public health at the University of California, Berkeley, suggests that support provided by social networks "increases coping ability and hence helps 'short-circuit' the illness response to stress . . . by providing resources for coping with life problems, and this in turn may increase the individual's response to disease."

"There have *(Continued on page 174)*

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friends for life

(Continued from page 172)

been studies showing that when people are grieving there is an actual physiological change in the T cells and lymphocytes that are very important parts of their immunological response,'' says Dr. Taylor. ''We've also measured some very striking biochemical changes in people who are depressed and stay depressed, while other people under similar stress who can deal with it psychologically don't have these changes. How this happens, however, is still very speculative. We're really dealing with an inelegant patchwork of findings—bits and pieces that do not yet form a whole.''

They were impressive enough, however, to convince Charles Roppel and Dr. Taylor that the public at large needed more information on how friendships help protect people from disease. Thus, in 1982, the California Department of Mental Health, working with the Far West Laboratory for Educational Research and Development, launched the country's first statewide mental health promotion initiative. ''Friends Can Be Good Medicine'' came equipped with a beautifully produced sixty-four-page book of stories, poems, tests, and diagrams to help people understand the role of personal relationships in their lives. Two short films, *Friends* and *Relations*, starred everyone from Ed Asner to Whoopi Goldberg, and a self-assessment brochure allowed people to check both their levels of stress and social support.

The Californians start with two exercises. First, write your name at the center of a piece of paper. Think about the people with whom you have the closest bonds, those who have given you support throughout your life and those who are mainstays for you now. With yourself in the middle, how would you arrange the names around you? Does it surprise you how many—or how few—people you can really count on?

The second exercise consists of making two lists: Write down the people you feel the most comfortable with and those you have warm feelings for. People doing these exercises often astonish themselves—names pop up that they haven't thought of in years; others notice how neglectful they've become of people they cared for deeply.

Today, the friendly message is rapidly spreading across the country, embraced by many of the 650 chapters of the National Mental Health Association. ''We're not so sure we can prevent mental illness, but we can do things to promote health and that's a new spin,'' says Douglas Waterstreet, Assistant to the Director of the National Mental Health Association. ''*Friends* is one of the most positive, upbeat presentations to help people stay physically and mentally healthy I've seen.''

In California, the concept of friends as good medicine is being stretched to encompass an entire ''wellness'' campaign in the public schools. This year over eighteen hundred elementary and high schools in the state are competing for $27,000 in prize money donated by Citicorp for the ''Staying Well'' program—the best curriculum or school program to promote the Friends concept and other ways of healthy living.

In January, the California Department of Mental Health also launched the California Self-Help Center, a computerized data bank with its own toll-free number to link hundreds of support groups of people who share common concerns, from Parents of Asthmatic Children to Overeaters Anonymous. Dr. Taylor sees the center as an expansion of the original Friends idea. ''It's strange that people who go to bed lonely every night might be living next door to each other but have no way to meet. The data bank will give them an instant way to link.'' And just how well do these groups perform? ''For transitions and losses in our lives, the evidence is that self-help groups do just as well as any of the other services being offered.''

Most of us, of course, do not consider our friends as some sort of new megavitamins to pop whenever we feel a cold or an emotional chill coming on. ''The health ramifications of friendship, although very intriguing,'' says Dr. Taylor, ''probably pale in terms of what friends mean to us in terms of our lives apart from health.'' True, yet how often are we too caught up in our work to cultivate new friendships, or to tend to old ones with people who always make us feel good? And how often do we burden or even crush a single relationship by placing too much emotional weight on it? Passionate friendships, equally shared, are one of life's great gifts, but these days many of us seem to be more passionate about running or working or eating to win. Neglect friends and you lose. ▽

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BERGDORF GOODMAN

money

Getting credit when credit is due—

the new legal options for women

By Steven R. Rhoads

In 1982, Patricia Brothers, a young, hard-working, and increasingly successful businesswoman—who happened to be married—tried to lease a Mercedes-Benz. Although Brothers' financial position was strong and her credit rating excellent, the company refused to lease her the car because her husband had gone bankrupt. The ensuing court battle, *Brothers v. First Leasing Corporation*, wound up in the U.S. Court of Appeals and has created new, far-reaching rights for women to be free from discrimination in credit transactions.

There was no doubt that Brothers could have made the lease payments on the Mercedes, or that she had the collateral to cover its value, but the leasing company said she was not qualified. Their application asked for the normal information required in long-term leases (such as the amount of her income and debts), plus information on *her husband's* finances, even though she had noted on the application that she wanted to lease the car in her own name. Her husband was judged a bad credit risk; therefore, she was a bad credit risk, and her application was turned down.

Brothers complained about the denial to her lawyer, and a suit quickly followed. *Brothers v. First Leasing* was brought under the Equal Credit Opportunity Act. The ECOA makes it unlawful for any creditor to discriminate against any applicant with respect to any aspect of a credit transaction on the basis of sex or marital status. It also prohibits discrimination based on race, religion, national origin, and age.

If the suit fits: the "Brothers" case has dramatically expanded women's right to equal treatment from lenders

Brothers argued that First Leasing discriminated against her by refusing her the Mercedes *only* because of her husband's poor credit rating. The federal judge, however, was not impressed. He said he would have liked to "help the lady," but threw the case out of court—saying that the lease could not be considered a "credit transaction" covered by the ECOA.

In January 1984, the United States Court of Appeals overruled the first judge's decision. Yet the appellate court did more than tell the judge he should not have dismissed the case. Brothers' successful appeal broadened the scope of women's rights and made it clear that sex and marital discrimination in credit transactions—whether it involves a lease or sale, and whether it involves an apartment, a bicycle, or a horse—will not be tolerated.

First Leasing had argued that Brothers was merely asserting "emotional arguments" not supported by legal authority. Whether Brothers' assertions were emotional or not, they persuaded the Court of Appeals to hold that the anti-discrimination provisions of the ECOA do apply to consumer leases. In doing so, the Court noted that the "purpose of the ECOA is to eradicate credit discrimination waged against women, especially married women whom creditors traditionally refuse to consider for individual credit."

Now that the ECOA applies to consumer leases, how does a woman know whether she has been illegally discriminated against? Obviously, if a hardware dealer says that he will not rent her a power saw because he thinks it is "too dangerous for a lady," she knows. But it is much more difficult to know whether she is being discriminated against on the basis of her marital status.

It is not necessary to be denied credit to be discriminated against. A creditor or landlord who charges you an extra high rate of interest or rental fee because you are female, or married, is violating the ECOA just as though he were denying you credit.

What if a landlord will not rent a woman an apartment because she is divorced? He might think that divorced women always pay rent late, if at all. Given the broad holding of *Brothers*, the landlord would likely be in violation of the ECOA. The ECOA prohibits discrimination based on "marital status," not just discrimination against married women. Thus, if the landlord would rent to a married woman, but not a divorced or single woman, there would be a valid claim under the ECOA.

A person whose rights under the ECOA are violated can recover "actual damages." If, for example, you were denied a loan because of discrimination, and had to obtain it elsewhere at a higher rate of interest, you could recover the difference between the rates. In addition, the winner of an ECOA suit can recover "punitive damages" from the creditor; the courts will award them if the violation was especially offensive. Individuals can sue for punitive damages of $10,000. The amount is much higher—$500,000—if the suit is brought as a class action. If you win your case, you can also collect attorney's fees and the costs incurred in prosecuting the lawsuit, a substantial benefit.

To prevail in a suit under the ECOA, you must prove that you were discriminated against in a consumer transaction because you are a woman or because of your marital status. As with practically *(Continued on page 181)*

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(Continued from page 177)

all legal proceedings, it helps to have your evidence on paper. If you think you were denied a lease because of your sex or marital status, request a written explanation of the denial. Normally, a creditor is required to give a written disclosure of the reasons for denying credit. Failing to do so, by itself, may violate the ECOA. But you can prove an ECOA violation by testimony alone, without written evidence.

A history of credit denials to women can also prove discrimination. If, for example, a car-rental company has customarily rented to men, but has refused to rent to women having similar credit ratings, and you are one such woman, you will have very strong evidence that you were discriminated against on the basis of your sex.

If you do decide to sue, be sure to "document" the discrimination. Keep notes of the dates you applied for credit and were turned down; also, make an entry in your notes for each time you speak or write to the creditor after being turned down. Your documentation of efforts to resolve the problem, and of the creditor's refusal to help, may hold up in court as evidence of discrimination.

Before filing a lawsuit—which must be done within two years of the date you were discriminated against—you may want to contact the Federal Trade Commission and United States Attorney General's Office, both of which have regional offices in most major cities. The Federal Trade Commission is the administrative agency that has regulatory powers over the ECOA, and the Attorney General's Office has authority to bring actions against creditors who violate the Act. Staff members of the FTC and the Attorney General's Office can pressure the creditor to settle your claim, and save you a trip to court.

Once you determine that you want to pursue a claim, you should consider hiring a lawyer. Local Bar Associations usually have referral services that will direct you to an attorney who has experience in discrimination litigation. You may also want to glance through a publication called *Martindale-Hubbell*, a multi-volume set that lists nearly all the attorneys and law firms in the country on a city-by-city basis, specifying the type of law each firm specializes in.

Although the *Brothers* decision now offers women far greater protection from sex and marital discrimination than before, the full effect of the decision lies in the future. Eventually, courts may rely on *Brothers* in extending protection to transactions other than the consumer credit it refers to specifically—most notably, to business credit. After all, sex and marital discrimination in business restricts women's rights just as much as discrimination against women as consumers. *Brothers* will help relieve the burden.

Steven R. Rhoads *wrote the appellant's briefs for the "Brothers" case. He now practices law in the San Francisco Bay Area.*

ADVERTISEMENT

BEAUTY REPORT

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"Moisturize your skin as though it's fragile," caution skin care experts. "For continued use, a non-comedogenic formula is clearly better for your face."

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*Excerpt from Neutrogena Skin Care Institute Report.

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Jane O'Reilly ON THE VATICAN 24

Twenty-four brave nuns, who believe that lives are as important as souls, have confronted the Catholic Church's position on abortion. They are only part of a growing movement among religious women demanding a moral voice

Last October, twenty-four brave nuns were among the ninety-seven Catholics who signed a newspaper advertisement headlined: "A diversity of opinions regarding abortion exists among committed Catholics." They did not expect to become either feminist heroines or outcasts from the Roman Catholic Church. They merely dreamed of some "dialogue" (as they are fond of calling debate they hope will lead to change) on the issue of abortion. Dialogue is more or less all that Martin Luther was requesting in 1517 when he posted his ninety-five theses. The Church tried to repress him, and look what happened. The reaction of the Vatican to this more contemporary dissent was about as cordial—and may signal as profound an upheaval.

Paid for by Catholics for a Free Choice, a Washington DC group supporting legal abortion, the ad began as a statement written by noted theologians Daniel and Marjorie Maguire at a 1983 conference of the Society of Christian Ethics. The document had been moving along through groups of Catholic theologians and ethicists, slowly collecting signatures and comment, until the American archbishops began attacking Geraldine Ferraro for her stand on abortion and the decision to place the ad was made.

The ad pointed out that despite "statements of recent Popes and of the Catholic hierarchy" condemning abortion "as morally wrong in all instances...a large number of Catholic theologians hold that even direct [nonspontaneous] abortion, though tragic, can sometimes be a moral choice." It went on to say that since "only 11 percent of Catholics surveyed disapprove of abortion in all circumstances...Catholic youth and families [should] be educated on the complexity of the issues of responsible sexuality and human reproduction."

Public dissent should not be penalized, the ad went on to urge, and Catholics should not try to pass laws "that curtail the legitimate exercise of the freedom of religion and conscience, or discriminate against poor women." But the poignant and arresting heart of the entire statement, the obvious source of the signers' courage, was the sentence saying their opinions had been formed by "familiarity with the actual experiences that lead women to make a decision for abortion." The women these nuns help are not just souls, but lives.

It is only common sense to me that a woman must have the right to choose whether or not she will have an abortion. But Geraldine Ferraro's reiterated common sense on that point turned her into a modern Joan of Arc. The bishops piled the wood high around her stake, and a group of nuns stepped forward to try to clear it away. I was impressed. The last time I talked to a nun was in 1954 when I was released, with unbecoming joy, from years of intellectual suppression in a convent school. In those days there was no such thing as "dialogue." There was only Truth, or heresy. Father, otherwise known as Il Papa, was always right. I read the ad as a direct challenge to his authority (no doubt so did he, although the nuns claim that was not their intention). With something close to exhilaration, I awaited an eruption from Rome on the theme of anathema. In December, it came. The Vatican directed the heads of the religious orders whose members had signed the ad either to make the offenders retract, or to expel them—or they might face expulsion themselves.

"The Vatican was really going for the jugular," Mr. Maguire says. "Expulsion means they could lose their jobs, their security, their homes, and their families at one blow." It was an extreme and devastating threat, made worse by something every feminist has experienced: the terrible demoralization and anger that comes from having our worst suspicions about sexism come true, of having our opinions dismissed even as we are punished for having them.

Three of the four religious men who signed the ad withdrew from their positions at once. But the women did not. After the heads of the orders met, and the threatened nuns met, a funny thing happened on the way to the Inquisition. Not one of them, by the end of January, had backed down. "Retract? What's to retract? What did we say that isn't the truth? How can you retract a fact?" asked Sister Donna Quinn, executive director of Chicago Catholic Women and past president of the National Coalition of American Nuns.

This confrontation has been a long time coming. Feminist theologians could trace it right back to Gaia, the primal goddess suppressed by Judeo-Christian tradition. The short version of the story starts in 1965 with the recommendations of the Second Vatican Council. Freedom to speak out without coercion was specifically encouraged. Nuns were told to spruce up, get into the world, educate themselves, give up those medieval robes if they wanted, and take more responsibility for themselves, *(Continued on page 184)*

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vatican 24

(Continued from page 182)

collectively and individually. The nuns, as ever, obeyed, and rapidly began gaining on the priests and the hierarchy—even outstripping them. Today, 65 percent of American nuns have masters' degrees and 25 percent have Ph.D.s. Twenty-four percent of the bishops have masters', and 10 percent have doctorates. Nuns today, just to take the women who signed the advertisement as examples, work as tenured professors at Yale, in prisons, in government offices, as activists, and organizers of the poor.

Nuns have also begun to step into the parish jobs once done only by priests—doing everything but performing sacraments vital to the people of God, hearing confession and saying the Mass. When nuns began to agitate for ordination as priests, it didn't take a feminist to anticipate what would come next. The men began to feel threatened. I mean, there they were, trained to offer homilies on the True Blood of Jesus every Sunday morning and to play golf every Sunday afternoon, secure in their status as the superior reflectors of the image of God by virtue of being born male. And all of a sudden, they were sharing a Church with these savvy, energetic, determined, sophisticated, out-in-the-real-world nuns. The final blow was seeing an Italian Catholic woman trying to get in line for the Presidency. Anathema.

> *What is odd is how often celibate women are forced to make choices about abortion*

You may not admire the men's feelings, but you can sympathize. After all, John XXIII was the only Pope who encouraged women. His successor, Paul VI, declared that initiation into sensual pleasures acts like a drug; sex is addictive. In the 'seventies, even as the Italian people voted to make divorce and abortion legal, Pope Paul VI found women's involvement in politics menacing: "Equality makes woman virile and depersonalized; it does violence to that which is profound in her." Novelist Mary Gordon, who signed the ad, says: "Eighty percent of the people who left the Church in the last decades did it because of the Church's attitude on sex."

Certainly I did, not only because of its smutty anti-sensuality and absurd position on birth control, but because I knew women who had died because the Church taught that a fetus was more important than their lives. I have had to have two abortions, and I once nearly bled to death miscarrying in a Catholic hospital while the staff waited hours to make sure

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there was no possibility of fetal heartbeat. I did not wish to believe in a Church in which women were only a source of sin. Nor, nowadays, do these nuns.

"For every woman who makes this decision, there was a man involved. Why doesn't the Church teach men to be accountable, above all to women?" asks Margaret Traxler of the National Coalition of American Nuns. "Men are so obsessed with women's wombs, they ignore the crimes men commit, the violence of rape and incest." As if to prove her point, Monsignor John Languille, director of the Los Angeles Catholic Welfare Bureau, forbade the city's Catholic Charities to send the homeless to Sister Judy Vaughan's shelter because she had signed the ad—despite the fact that hers is one of the few places in the city that will take pregnant women over twenty-five with children.

According to the co-directors of an interfaith day center for street people in Charleston, W. Va., Sisters Barbara Ferraro (no relation) and Patricia Hussey, "There is a movement to quiet religious women in the United States. As women, we feel we have a right and a responsibility to be part of the decision-making process that affects our lives and poor women's lives. Most of the women who signed, certainly us, did so out of pure Gospel values and our commitment to our order's constitutional mission to stand with the poor." Every nun I talked to bitterly pointed out that neither Governor Mario Cuomo nor Senator Edward Kennedy was attacked the way Geraldine Ferraro was, although their views on abortion are identical to hers. The Church has been patiently negotiating—even dialoguing—with male dissenters such as the liberal European theologians Hans Küng and Edward Schillebeeckx, but to the nuns it was shut up or get out.

For John Paul II, the most macho Pope in generations, baffled and offended by such sights as nuns in slacks drinking wine, completely unable even to imagine why American nuns might argue that the language of the liturgy excludes and thus alienates and denies women, there is no issue. No Pope had ever spoken *ex cathedra*, that is, claimed to speak infallibly, on abortion; to John Paul II, it is settled. Birth control is wrong; abortion is wrong; women can't be priests because they are not men. End of discussion. Let's get a little more order in those nunneries.

In its effort to tidy up fractious women religious, the Church has issued renewed calls for "religious garb." (Sister Traxler explains: "Men want us in a habit so they can know we're their property.") And two Sisters of Mercy have been forced to choose between their jobs, which they saw as their ministry, and their membership in their orders. They chose the jobs: Agnes Mansour is now Michigan's public-welfare director, and Arlene Violet is the elected attorney general of Rhode Island.

But what is odd is how often these celibate women are themselves forced to make choices revolving around abortion. In fact, the nuns who signed the ad might be as divided on the moral question of abortion as any other group in the United States; they are simply determined to play a part in formulating moral ethics and laws. And they stay in the Church because, as Kathryn Bissell, an analyst for the Nuclear Regulatory Commission and a Sister of the Congregation of Humility of Mary for thirty-four years, says: "I am not willing to abandon the field to the least—the least humane, the least open, the least thoughtful."

By asking "Who are these men to tell us how to run our lives?" the nuns have ensured that things will never be the same. The Vatican 24, by taking a stand I define as political, have even brought me to the last place I ever expected to be: I am rethinking religious faith.

The notion of a feminist theology comes to me as a splash of possibility, a great waterfall washing away the terrible, depressing sense of redundancy and alienation I feel every time I hear "Our Father" or try to edge past the picketed male symbolism of the Church to some notion of a spiritual center. It gives me a profound pleasure to imagine God as a woman. As Anne Carr, a theology professor at the University of Chicago and a signer of the ad, writes, that very act of imagining makes God into a friend, an ally. It gives me pleasure to think of the College of Cardinals fussing because they think that the nuns are attacking not only tradition and the natural law of patriarchy but also God's Truth when, after all, God could just as easily be a woman and have quite a different idea of truth. Click! ▽

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all the raj

The British entertainment industry has recolonized India, and we Americans are eating it up. How do Indians feel? Angry—but often amused. By Gita Mehta

Several years ago, my husband and I happened to be dining with a prominent member of the right-wing and racially conservative British political institution, the Monday Club. Although it was a *dîner intime*, the ladies and the gentlemen were separated after dinner. So, dutifully tightening my sari around my waist, I followed our hostess while my husband and our host set the world to rights over port. Later, my husband asked what we ladies had talked about. I repeated Lady F.'s story of her aversion to Champagne sauces, a frailty that had led her to regurgitate her meal into her napkin three separate times at a dinner for the King of Morocco, a feat of discretion rendered even more remarkable by the fact that she was seated on the King's left.

"And what was discussed over the port?"

"The paramountcy of the native population of India."

"What does that mean?"

"Sir N. wanted to know if it was still too early for Indians to be granted full independence from the British Empire."

"But India has been a free country for more than a quarter of a century. We were *born* in independent India."

"I know, I know. But I didn't have time to break it to Sir N. gently."

Lately, as a member of the aforementioned native population, I have begun brooding on that incident, and found myself wondering whether the proliferating films and television serials and books about India are only a Raj Revival, or whether those who create them believe they are describing the real thing.

Not that it would make any difference. *The Far Pavilions*, for instance, went from book to picture book to a terrifically opulent television series—causing a power failure in England when too many television sets were turned on simultaneously. And then the whole fantasy became reality anyway. A Texas heiress, deeply moved by the depiction of an Indian royal marriage, paid to have the entire sequence with its attendant cast of thousands repeated so that she could be married in a like manner—with her seated in a palanquin, and her husband, also I believe from Texas, appearing on an elephant through the medieval portals of the City Palace of Jaipur to spirit away the bride. The question is, how far and how long will the real-life film run? If he-on-the-elephant, God forbid, should pass on before her-in-the-palanquin, will she go the distance and torch herself? And, like the actress in *The Far Pavilions*, will the Texan heiress also chant "Rum rum! Rum rum!" as the flames of her husband's funeral pyre consume her?

When examining the huge revival of interest in India, are we then talking ignorance, fantasy, nostalgia, or racism? Well, during the 'fifties, when we Indians were only a heartbeat away from being pensioners of the British Empire, we were so grateful that anyone was taking notice of us that we didn't mind the show-biz ignorance of *The Rains of Ranchipur*, *Harry Black and the Tiger*, or *Bhowani Junction*. The only time we got really irritated was when bad taste went over the top into blasphemy in *Nine Hours to Rama*, and Hollywood made a hero out of Mahatma Gandhi's assassin. Otherwise we were content to be extras in Hollywood's fantasies. And notwithstanding author Salman Rushdie's opinion that the sequence in *Indiana Jones and the Temple of Doom* that showed Indians banqueting on snakes was offensive and blatant racism, we are still happy to provide outrageously colorful settings for such exotic nonsense as *Indiana Jones* or *Octopussy*—largely because our huge film industry is a monument to escapism.

But many Indians cannot ignore that something more serious is happening now: India is being made into another kind of fantasy, a neo-imperialist fantasy. Britain's imperial connection with India was the grand moment of Britain's history, and, once again, in a veritable orgy of nostalgia, the British are reasserting their right to interpret and package India for the world. But, as Goethe said, very few people have the imagination for reality; unfortunately, what British directors are packaging is not India, but their own imperialist past in which they have to be the good guys. So Indians are caricatures, and Indian views are always expounded either by Dame Peggy Ashcroft, who is coming perilously close to displacing Queen Victoria as the Mother of India, or by any Englishman who—like Kim, or the hero of *Far Pavilions*—puts on a little Man-Tan and, *voilà*, not only looks like a native but thinks like one. When this sort of sentimental fantasy is sold as history, Indians are forced into roles that we found offensive in our political past and find even more offensive today. To be socially acceptable we must look like General Zia in drag, bashing about the cantonment in search of a bridge game, like Lady Chatterjee in *The Jewel in the Crown*. Or we must have a mystical connection with a sort of Star Wars Force, like Sir Alec Guinness in *A Passage to India*. But mostly we have to be motivated by an overwhelming but *(Continued on page 193)*

Gita Mehta *wrote "Karma Cola."*

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all the raj

(Continued from page 188)

impossible desire to gain entrée into British society. That tells the world more about England than it does about India, since the story of the British abroad, whether in Hong Kong, Jamaica, Boston, or India, is the story of the British class system. With awe-inspiring inexorability, all British narratives become subservient to this central obsession.

A certain confusion arises when non-Indian directors insist they have faithfully recreated India. Not that I have anything against confusion. I belong to that school of Indians that still confuses Britain's clubs with Britain's chemists—a Brooks's, a Boot's, a Boodle's, they all sound the same to me, and it was a while before I learned that the Monday Club was not a club at all, only a belief—but why should our ignorance about Britain be a hanging offense, and our mockery of British ignorance about India be considered a racial slander? Perhaps the reason is that, forty years after the official disassociation of India from Britain, there is still some argument over whose perception of India should be paramount, the native's or the imperialist's. Or perhaps India itself is so vast and indigestible that only the myths of Anglo-India can domesticate it sufficiently for the outsider.

On the other hand, Americans never colonized the sub-continent, so why are they so fascinated by India? I think it is because India is a costume-drama dream factory, unbeatable entertainment. Let's face it: with this whole rage for India we are only talking entertainment, a fact pointed out to me by a British reader irate over something I had written.

"Quite coincidentally I have caught sight of your last week's newspaper, so I say very damn nonsense to Gita Mehta and her miscellany of tendentious oppositions to British filmdom's super-excellent, *The Jewel in the Crown*. This apparently extremely glistering Koh-i-noor of a series doesn't in reality pretend to be more than paste and no superior pandita Mehta should suggest otherwise. As for measly G.M. she evidently thinks each soap opera on every Indian theme should definitely partake of some great artistic quality, as perhaps *Gitagovinda*? Consequently I say pernicious rubbish to Mehta's attempts to blacken television."

Everybody knows the Brits write the best letters—I mean, it's a national sport—but one should keep in mind that few of the glistering Koh-i-noor soap operas on offer are actually on Indian themes. They are only *set* in India. Indians are confined to gesticulating in the background. In *The Jewel in the Crown*, India merely serves as an exotic hothouse in which the minutiae of the British class system can unravel itself. That's okay. When the soap operas are bad, Indians can stand on their chairs and shout, "Let my people go!" as Mort Sahl reportedly did at the premiere of *Exodus*. When the soap operas are good, they can opt for the standing ovation and claim that the excellence owes *(Continued on page 194)*

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all the raj

(Continued from page 193)

everything to the setting.

Indians can indulge their nationalist sensitivities in this manner, because very few non-Indian directors are prepared to admit they are telling a story in which India simply provides a catalyst to the narrative. Only the Grand Masters of the cinema appear to have that confidence anymore. Sir David Lean has captured more of India in his film *A Passage to India* than anyone else—because only he has exhibited the necessary ruthlessness to go for the film and to hell with the natives or indeed the author. And then, of course, of all the foreign directors currently engaged in *India-spiel*, only he has the cinematic talent big enough for his subject—an assurance that allows him to jettison droning sitars and tablas for a splendidly Anglo-Indian score by Maurice Jarre, to arrogantly stage an Indian festival that owes more to Mardi Gras than Hindu religious ritual, and still manage to create an intimation of India that defies both the literary pedants and the Indian ones.

That extraordinary admixture of unfulfilled longing and sudden savagery that is an undeniable characteristic of the sub-continent and fuels most Indian poetry is brilliantly conveyed in *A Passage to India*. Fortunately for the audience, Lean's authority renders prior information about India unnecessary. Long after the Freudians have exhausted their analyses of Adela Quested's sexual hysteria, filmgoers will remember Lean's erotic image of sightless copulating sculptures and the dream of ecstasy shattered by shrieking monkeys racing down smiling stone lips. Or the distant train rolling across the bridge that spans the vastness of India's holy river, the Ganga—not a naked ascetic or a bathing Brahmin in sight, only the empty Indian night that has maddened more foreigners than any number of echoing caves. Even in the highly exotic picnic sequence, Lean does not linger, as other directors are apt to do, on such sights as colorful natives and splendid beasts. Instead, he mercilessly reduces all that picturesqueness to trivia by juxtaposing it against the towering implacability of the caves. He has captured the land where everything has happened so many times before that history itself is reduced to troublesome echoes.

Like Africa, India is also a Dark Continent, except that her darkness is of the mind, not of the landscape, an infinitely more dangerous and subtle thing. When mere humans try to fill that darkness, they are apt to come unstuck.

In fact, had *A Passage to India*'s Professor Godbole been trapped over port with Sir N. instead of my husband, and if *he* had been asked who should be the paramount power in India, the native or the Englishman, he would probably have fallen off his chair at the looniness of the question. Or at least at the idea that *any* humans were up to the task. But then, of course, Professor Godbole wouldn't have been dining with Sir N. of the Monday Club anyway. For reasons of caste. ▽

VOGUE, April, 1985

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edna o'brien She's earthy,

self-possessed, and *not* afraid of Virginia Woolf By Maureen Howard

A bleak winter Saturday. Edna O'Brien appears at my door wanting a cup of tea desperately, as only an Irishwoman can. She's tall and wonderfully slim. Pretty as she looks in her pictures, that is too girlish a word to describe this handsome woman with tousled red hair and a manner at once easy and a touch grand. The occasion for this trip to New York City is *Virginia*, her play about Virginia Woolf, which opened at the Public Theater. The play was done in London with Maggie Smith a few years ago. O'Brien has abandoned, briefly, the closeted life of a writer of fiction and become a real trooper. She is enormously enthusiastic about the New York production with Kate Nelligan.

"I couldn't find anyone who would do it in America," O'Brien says, "I got to America this time last year to write something else, and I had always admired Kate Nelligan as being a fantastic actress, so I rang her up and she said yes, she would be interested to read it. I just found a messenger place and said could you take this? I didn't put any return address on it or any telephone number because I thought, oh, she won't like it. . . all writers are terribly nervous and superstitious.

"And for ten days I didn't ring her because I didn't want to hear disappointing news. So when I rang her she said, 'Where are you? Do you not want me?' It was so wonderful. Then I met her and she was absolutely marvelous."

It occurs to me that Virginia Woolf as a character is an extraordinary challenge for an actress and that Kate Nelligan's ability to appear luminous and open, then guarded and private seems perfect for Woolf's mercurial intensity, which we know so well now from her letters and diaries. I ask Edna O'Brien if she has drawn on this material.

"The diaries were the most fertile source," she says. "Letters, too, but the diaries are where Woolf reveals what I take to be her true self, her naked self, her vulnerable self. Extremely prescient and intelligent. Not just clever. Virginia was often clever but she was more than clever. She was profound.

"So I use her words and some of my own, and I don't say this in any boastful way but I can't remember now which is which. The Woolf estate asked me if I would point out which were hers and which mine. I couldn't. Because when I was writing it I became—as you do if you're lucky and it's flowing well—so engrossed in her and so fond of her."

O'Brien's fondness for Virginia Woolf is apparent, not only in the intimacy with which she speaks of "Virginia," but in the choice of the first name for the title of the play. And as we talk she approaches the character—the voice, the movement—of Virginia as she imagines her. O'Brien has an actressy side to her, and when she begins a few lines from her script I can sense the affinity with her heroine that she's worked towards.

When I suggest that Woolf's life was not eventful, that the major drama was interior, O'Brien agrees that she found it so and therefore it was very *(Continued on page 198)*

Maureen Howard's *new novel, "Expensive Habits" (Summit), will be out next year.*

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edna o'brien

(Continued from page 196)

difficult, very exciting to find her way to the dramatic center of this brilliant and immensely troubled life: "Because the writing and the soaring of Woolf's mind, in a sense, was her only ecstasy. Occasionally there is physical ecstasy in some people's lives, but she had none at all. Her ecstasy was those words. She talks about it. She says—'He is a story, I am a story, you are a story. But how to get to it? How to hold all the different pieces together?'"

"Yes," I say, "and she became terrified of the prospect, trying to hold it all together as though she had a fantastic juggler's feat to accomplish. She was so hard on herself."

"I think I identified very much with that in her," O'Brien says. "I think I am very hard on myself. I'd like not to be, and I also see the folly of it or certainly the exigence of it."

That point of identification interests me, because as we talk Edna O'Brien seems worldly, competent, something of a good businesswoman, all attributes which contributed to the sturdy dimension of Mrs. Woolf that can too easily be forgotten. But the word vulnerable stays in my mind, the flip side of talent and strength that is so apparent in the personal writings of Virginia Woolf.

From many of her stories we know Edna O'Brien is a farm girl, no delicate flower of Bloomsbury, and when I ask how she likes living in London, she says: "I like it better than, say, living in Ireland . . . because I'm left alone very much. And glad as I am and increasingly gladder to be Irish and to have come from an irradicable reality where everything was so real—nature, people, the way they dealt with life—some of it was very harsh."

Turning to the present she says, "I'm glad that I'm not an urban person . . . writers really live in the mind and in hotels of the soul. London is a deferment, really. It's where I live and where I have lived for some years, twenty years now, but I'm able to do what I do without feeling that anybody is looking at me or that anybody is judging me."

Edna O'Brien plays with the idea of living in New York City. She says she likes our informality, and as we talk I can see she's easy here, getting on to us. It would not take her long to scrape away the surface of New York. She's taken a few fierce looks at the English in *A Fanatic Heart* (Farrar, Straus and Giroux), the selection of stories published this year.

As a reader of Edna O'Brien's stories over the years, I have often wondered at the care she takes with style, the grace she has with her various storytelling voices and ask if this is taken in part from books she read early on. She thinks not: "In Ireland we had something else. We didn't have much writing at all, but we did have mythology and legends and wonderful flowing prose . . . you know, that wonderful incantatory prose which is in the Bible. In my actual upbringing, literature was taboo, and my parents—my mother in particular—were horrified at my saying from a very young age that I wanted to be a writer. They were very against it because there was in the country in the west of Ireland no such tradition among ordinary farming people. And also, she felt with some justification that it was a dangerous and perhaps questioning and maybe an irreligious vocation to follow. In fact, I trained as a pharmacist. They made me a pharmacist, and I often said the only thing it did for me was to make me a good cook."

Edna O'Brien feels that another bond she shares with Virginia Woolf is that neither of them went to university, though growing up in Leslie Stephen's bookish house would seem to me the antithesis to bucking the values of the farm that mistrusted the written word. Self-educated or not, O'Brien speaks now with a good deal of sophistication and personal insight about the authors she loves—Dickens, Beckett, Faulkner, Chekhov. "I love Chekhov more than I love any writer. If there is a heaven or a hell I want to meet him." And in the writing of her next play she did find the most exacting literary mentors: "With *Flesh and Blood,* which is a family play, and indeed it's about mortgaging and bankruptcy and sex and those things that everything is about, I read Chekhov over and over again for the intricacy of his themes, but I also found I must read some Eugene O'Neill . . . and some Shakespeare because it just lifts one, you know . . . and when I finished the play the people who read it, the few people who read it, said the same thing—it's strange-

ly both like Chekhov and like Eugene O'Neill.'' Then in a phrase that reveals the physical relation that O'Brien has to her work, she says, ''It's as if one is the father and one is the mother inside me.''

Women have been central in much of O'Brien's work. In family stories, her mother in particular is a compelling study for the girl who must escape the display of limitations and love that binds her. In *Flesh and Blood*, her father, who died just over a year ago, becomes the central character for the first time, and O'Brien sees that as a very good thing. ''Not that one ever becomes free—without one's traumas. I mean they're branded on one, but it was a very good thing for me. I don't mean good in any ambitious sense. I mean in an interminable sense, to take a man whom I was frightened of and had a lot of rage towards and at the same time, obviously as a very young child, was in awe of, and make him very funny and yet very savage. The thing about a play, as opposed to fiction, which makes it exciting and also tremulous-making, is it's a little fetus really—and you let it out, you give it to people.''

And again Edna O'Brien chooses words that indicate the womanly begetting of her work, for though she loves theater people and is pleased to relinquish her words to them, she feels that ''One is sort of a terrible prodigious mother in that you want to do it all.''

This closeness to her material has led reviewers of O'Brien's stories to assume that much of her writing is autobiographical, a term that I find evasive, a thin wash that doesn't allow for the prismatic effect that can be accomplished in turning one's story over and over. ''One's autobiography is vast. The mother that one knew at eight is not the mother that one knew at sixteen. What I do,'' she says, ''is a form of imaginative and extensive and ruminative autobiography. There are many more things to be dug out of that quarry. And I find it's the place and the people and it's the emotion, of course, above all else, that inspires me most, and that draws from me the greatest particularity. I'm very obsessed with detail and particularity, what Rilke calls 'the divine detail.' '' In her Irish stories, most notably, I'd say O'Brien is committed to material that she can still further possess and exorcise and learn from.

The dusk settles in early, and Edna O'Brien, playwright, must get herself to the theater to meet for the first time with the set designer. Our afternoon has been a luxury, the give and take of it, the argument. I don't think it's necessary to start so close to the bone, the emotional core of a story, and think of the propositions that launch Jane Austen's novels and George Eliot's and of the intellectual play that leads the reader into Milan Kundera's *The Unbearable Lightness of Being*, a novel that certainly does not back away from personal sorrow. We have time left to come to a hasty agreement about exterior and interior material in fiction and to get on to the inevitable fact of one's geography—Kundera, a Czech, an exile; Beckett's constant Irish repeats—like pub talk. ''Like the sea,'' O'Brien says, and she comes back again to Ireland: ''I look at the map and see that island on the westernmost tip. . . coming from an island, your sense of adaptability and mutation and metamorphosis. . . those things are very impaired. You're in a sense not so good at adapting and mingling because of so little outside influence.''

True enough, but Edna O'Brien has ''come across the water,'' as my people would say. She owes some of her assurance and the distinctive sound of her voice to the island but is conscious of the perils of writing when she speaks of the tasks she sets for herself in this larger world: ''The difference between something that's middling and good is a very tiny difference, and yet it's the difference between living and non-living in the text of the word.''

After she's gone, I think how close that does sound to a good deal of the nearly impossible challenges Woolf set for herself and remember O'Brien early in the afternoon, in the first lines of *Virginia*, which she acted for me: ''In a sense the play is like a circle. It begins. She comes on and says 'I leaned over the edge of the boat and fell down. I have been dead but I'm now alive again and as before waking the bells and something tumultuous. . . .' And it goes through her whole life, early life, her father, Leonard's proposal to her, her going mad, the war, the Hogarth Press, Vita, which takes up a good part of it—and on to her suicide and then, in a sense her resurrection through her words, she returns to 'I dreamt I leaned over the edge of the boat.' '' ▽

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BEAUTY NOW

classic

Timeless beauty, hair... quick makeup— from a black woman's point of view

Hair primer *from stylist Michael Weeks: "Black hair doesn't grow quickly enough to change with each new trend. A blunt, one-length cut is the easiest to maintain; but I don't believe in it—or any one style—for every woman.* ■ *I like old-fashioned, gentle treatments: a wet pin-curl set or professionally pressed and curled hair. Blow-drying can be too hard on black hair, can dull and damage it. And chemical relaxers are often misused. A good technique is to take hair just halfway to straight; it can be smoothed easily, holds up to heat, wind, sun.* ■ *Black hair must be deep-conditioned at least once a week, preferably with natural products such as Klorane's Oil of Mink or Walnut Leaves conditioners. Because most mousses are too drying for black hair, I recommend Nestles' Curl 'N Set gel instead.* ■ *For quick style, a woman can smooth gel in her hair and push it into shape if it already has some curl. Or, pin-curl hair with Fashion Fair's Fast & Easy—it takes five minutes, holds through an evening. A wig can get a woman out of a pinch; like a basic black dress, every woman should have one."*

irst black model to appear on a Vogue cover? Beverly Johnson, *above*. Beverly's been in the business about fourteen years—and is still one of its most sought-after models. For a while, that even became a problem: "I was feeling slightly overexposed, so I worked less, and spent more time raising my daughter. Now, I'm more selective about my assignments. . . .My success today is a result of experience; I know how to create exactly what's needed. . . . To last in a business that's so youth-oriented, it takes real dedication, endurance, a recognition of what makes you attractive as well as an ability to make small changes, to stay current—such as growing my hair. For me, modeling is better than ever."

Fresh appeal: bright flat yellow on eyelids, browbone . . . sheer gold on lips

makeup—a photographer's view

Phyllis Cuington is a model turned makeup artist turned photographer. Not only does Cuington know what works in front of the camera, she has a knack for makeup that's attractive, practical—and fast! "Today, daytime makeup is sheer and simple—your skin is going to show through. So, you want to make sure your skin is in good shape. Black skin is generally oily; but we still have to use a light moisturizer in all but humid summer months. And, just because we don't tan doesn't mean we can ignore sunscreens. The sun gives our skin a terrible beating.

"I have a five-minute makeup that works for most women: Start with concealer stick—in a shade very slightly lighter than skin tone—drawn under eyes, down the center of your nose. Blend that with a sponge, then go over it with foundation. Pat loose powder all over with a powder puff, dust it off with a brush. I like a hint of hot pink blusher placed high on the cheeks, almost into the outside corner of the eye. Brush and fill in brows with brown eyeshadow. Add kohl eyeliner near lashes, smudge and soften it a bit, then give lashes a coat of mascara. I like reds or sheer soft colors on lips.

"As we get older, our makeup varies a bit, should go a bit softer. And, it may take more than five minutes to blend and lighten makeup." —Contributed by AUDREY SMALTZ

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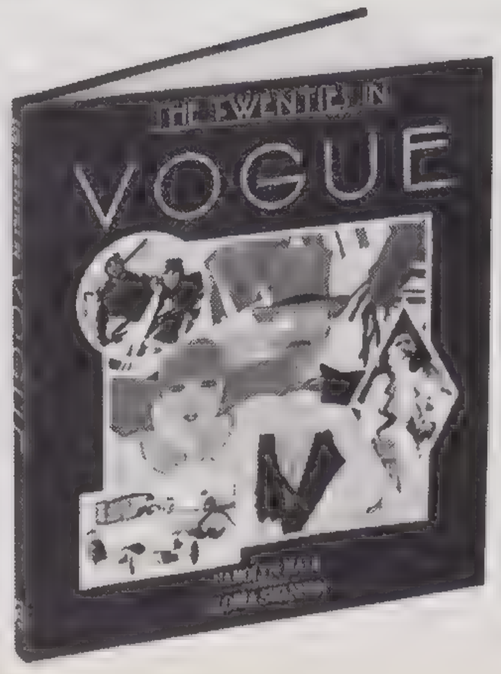

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what's news

Does exercise improve skin?...
arthritis: M.D.-prescribed movement...
women: learning to play the game

SKIN: THE AEROBIC EFFECT

Just what is known now about exercise's impact on skin? While few scientific facts exist on this question, more and more dermatologists feel that there may be some basis for women's claims that exercise has improved their skin's texture, tone, appearance.

"Exercise may have direct and indirect effects on skin's health and appearance," said Albert M. Kligman, M.D., professor of dermatology, University of Pennsylvania School of Medicine.

"Like any other organ, the skin is a barometer of our general health. When a woman improves her level of overall fitness, it stands to reason that her skin benefits as well. Women who exercise are likely to eat a more healthful diet, to drink less alcohol, to take fewer unnecessary drugs, and to give up cigarette smoking.

"Research also indicates that the skin itself may respond directly to the continued activity of the muscles beneath it. Orthopedic patients who suffer compound fractures that keep them immobilized often notice that their skin begins to look dry, wrinkled, greyish *even if it is not enclosed in a cast.* Skin's vitality seems to diminish along with a decrease of the muscle tone beneath it.

"Precisely *how* exercise affects skin volume and firmness is unknown," said Dr. Kligman. "One theory is that the increased circulation resulting from aerobic exercise may, by bringing more nutrients to the skin, enable skin to better maintain and repair itself."

SKIN, EXERCISE, AND AGE

Not all experts, though, are convinced. Laurence Miller, M.D., special advisor to the director of skin disease programs, National Institutes of Health, noted: "The body is very efficient at nourishing the skin. Exercise-induced circulatory boosts seem unlikely to have much effect. What's more, a woman who takes up exercise in conjunction with dietary changes in order to lose weight in middle age may find that her skin changes in a way she doesn't like at all. Once we reach about forty years of age, our skin has a diminished capacity to shrink back in size in response to a decrease in the amount of fat tissue below it. Reducing the percentage of subcutaneous fat in your body when you are past a certain age will simply leave you with skin that is too big for the body—and face—beneath it."

Losing with style: the Decker-Budd flap

Even women who weren't interested in last summer's Olympic Games were drawn into discussing the fight between runners Mary Decker and Zola Budd, broadcast to millions of us over TV. Why were we so disappointed?

The answer, in part, is that women athletes are our new heroines—and heroism carries with it an element of the superhuman, an ability to excel not only in winning but in the manner in which an athlete—or any heroine, for that matter—deals with defeat.

While women watching slow-motion TV replays could have debated unceasingly whether Decker tripped or was shoved, our disappointment was in the way in which Decker, as a woman, dealt with her lost chance for the Gold. Her anger, which was understandable, turned to bitterness, which was not. And the target of her bitterness—Zola Budd—the young girl who, like so many women, had idolized Decker ...and who, then, ironically, became Decker's undoing. The admiration women had felt for the single-mindedness with which Decker had lived, breathed, and slept her sport for the years before the '84 Olympics did not carry over to the loss of her dream. Put simply: we expect our best athletes to be champions whether they win *or* lose; we expect grace under pressure—whatever the outcome.

Fortunately, other female Olympic athletes upheld the tradition. Carol Lewis, for one, didn't let her unexpected failure to qualify for the finals stop her applauding those women who took her coveted place in the competition...Flo Hyman and the U.S. women's volleyball team showed us women could suffer last-minute defeat—and still come out on top. These women reminded us all of what the best sports contests have always been about: a celebration of those who make their best efforts, who challenge our notions of physical limitations, and who remain strong and graceful in physical—*and* emotional—achievement...

("Fitness Now" continued on page 206)

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(Continued from page 204)

Arthritis: new fitness focus

Although arthritis—which affects one in every seven Americans and two-thirds of the sufferers are women—is characterized by limitations in mobility, more and more physicians are prescribing exercise to patients as a way to help combat arthritis-induced pain and joint stiffness.

"Doctors have found that moving your body is key to maintaining the ability to keep moving. Although exercise does not cure arthritis, the proper exercises can play an important role in maintaining freedom of movement and in preventing further joint deformity," said Frederic C. McDuffie, M.D., senior vice president, medical affairs, The Arthritis Foundation.

The reason that exercise helps: as joints become stiff or inflamed, surrounding muscles and tendons often become either excessively short and tight or extremely weak as a result of misuse and damage from disease. By doing gentle stretching and non-weight-bearing strengthening exercises, a woman can help her muscles to better support weakened joints, relieving some of the pressure on her body's bony structures.

Experts emphasize that it is essential for anyone with arthritis to check with a physician before doing any type of exercise, regardless of how innocuous it looks. Once a woman has her doctor's okay, the best exercise choices are those activities that gently take each joint through its full range of motion, as in many of the slow sequential movements of modern dance, noted movement therapist Marianne Battistone. Exercises done in a swimming pool or bathtub are particularly effective, as water supports the body weight, takes stress off the joints.

Is it ever too late to relieve arthritis with exercise? "The longer the disease has persisted and the more joint deformity that exists, the less you can expect from exercise," acknowledged Dr. McDuffie. "But as long as there is still some movement in a joint, proper exercise can help to prevent further loss of motion. What is essential: that an affected joint be exercised every day, even if only for a few minutes; in addition, no exercises should be done if they cause an increase in pain that lasts more than one or two hours."

- *For more information on programs located across the country that emphasize The Arthritis Foundation's "use it or lose it" philosophy of movement, contact the Foundation at 1314 Spring Street NW, Atlanta, Georgia 30309.*
- *An inspirational book written by a woman for whom water exercises meant relief from nearly crippling pain and that has been medically approved: "Pain-Free Arthritis" by Dvera Berson with Sander Roy (S & J Books, P.O. Box 31, Gravesend Station, Brooklyn, NY 11223).*

(For news about a tennis racquet designed for arthritis-sufferers, see page 404.) ▽

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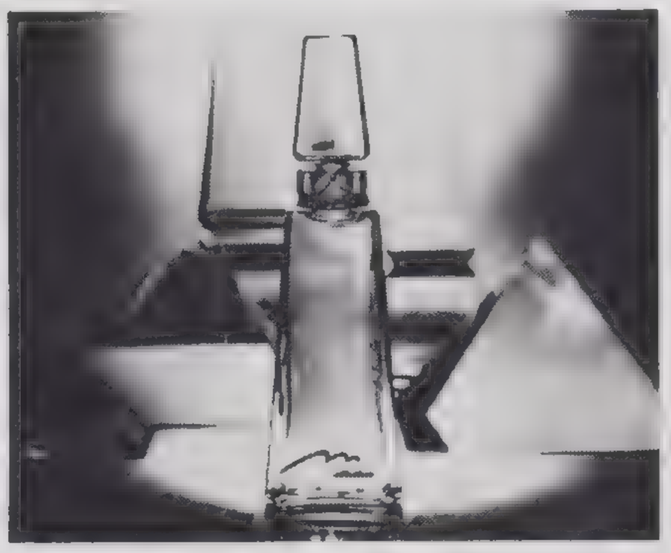

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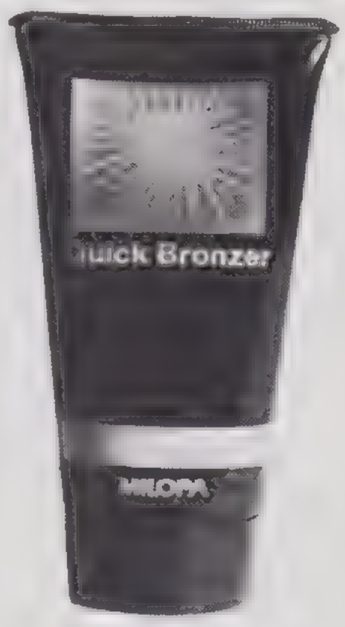

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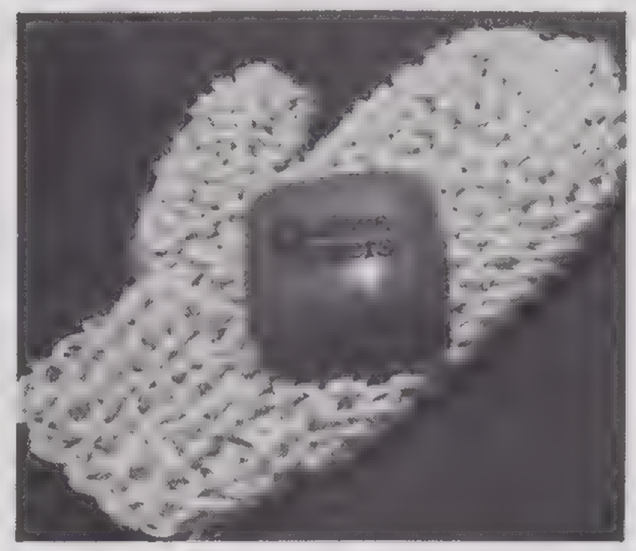

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beyond health clubs...

As exercise classes evolve into total-fitness programs, "gyms" will become more diverse.

Here, where to go now...By Audrey Liounis

As exercise salons are replaced by more sophisticated total-fitness centers, more highly trained hands-on instruction will become available, as will routine testing of your level, your progress. (For a look at a totally changing fitness picture—what's new, what's coming, see page 334.)

One example of a future fitness "complex": the **Sporting Clubs of America,** one of the largest and most luxurious clubs, currently in Denver, Atlanta, San Diego, and McLean, Virginia, with four more to open this year. These multi-dimensional physical-activity centers offer: *monthly* fitness testing ...consultations with exercise physiologists ...diet/nutrition seminars...CPR training ...stress-management clinics...supervised rehabilitation programs, as well as complete health-club/sports facilities (indoor/outdoor pools, courts, gyms, tracks) for running, swimming, cycling, triathlon training... Also, skin/scuba diving, karate and judo... instruction in mom/tot swim, pregnancy exercise; there's even a child-care center.

"The Sporting Clubs are an opportunity for people to experience a cross-section of fitness programming, whatever their level. The goal is total fitness and having fun doing it," said Jack Naiman, the genius behind these clubs. (For more information: 619/453-9550).

Newest alternative—very much an example of what "preventive medicine" is all about now: hospital-supported programs oriented toward fitness/preventive-health education, and run as an "outpatient" service. One such: the weight-reduction and life-style programming offered at the **Southwestern Metabolism and Diabetes Center of the Saint Francis Hospital,** Tulsa, Oklahoma (800/221-9355; in OK, 918/494-1525). There, a comprehensive twenty-eight day plan (you stay at the nearby Sheraton Kensington or Doubletree Hotel) includes a complete physical exam/fitness evaluation...a prescribed diet/exercise program (to be followed daily at the hospital's elaborate Physical Performance Center)...motivation-technique discussions for good nutritional habits...and classes that teach low-calorie cooking techniques. And, because experts now encourage such practices to start early, there's a comparable program for children (ages eight to eighteen). The hospital also has initiated a community-wellness program: lectures are offered regularly on such subjects as health risks, smoking cessation, stress management, aerobics. ...Other hospitals—such as NY's **The New York Hospital-Cornell Medical Center**—have begun promoting community fitness as well. **Lenox Hill Hospital,** NYC, has expanded its health-education resources, making available information through a pamphlet series on such subjects as: reducing stress to designing a safe running program (212/794-4605).

Cardio-Fitness Centers are an example of the trend to a more hands-on approach. "Our organization is geared to the person who is serious about fitness, who is not interested in a social setting, and who knows he/she should exercise but needs motivation," said Jerome Zuckerman, Ph.D., the center's president. Cardio-Fitness Centers are currently located in New York City and Chicago, with plans to expand to other cities. Clients must have written doctor's permission before beginning, then are tested (and retested twice a year) for physical capacity, and given an individual program and a lesson in equipment use. Every staff member is an exercise physiologist, trained in CPR; and nutritionists are available. Pluses: programs are designed to last *less* than an hour—and all necessary workout gear is provided (212/319-5400).... At the **Biofitness Institute** (NYC; West Orange, New Jersey), "initiation" also includes complete fitness profiling and condition testing. Based on this data, trainers develop an exercise program geared to your body, your needs, your *specific* goals. Other options: nutritional counseling, periodic retesting, one-on-one training, M.D.-prescribed therapy (212/557-1212).

For those with low-back pain, **The Chicagoland Spine Center,** affiliated with an orthopedic medical group, implements therapeutic exercise treatments developed by movement specialist Andrea Clark, followed under highly supervised conditions. Clark has also developed programs for the very unfit, and those suffering from rheumatoid arthritis. Clark's medically endorsed program is also available at the **Ontario Place Health Club**, Chicago (312/787-5854).... Another excellent back program, also sanctioned by M.D.s: the "Y's Way to a Healthy Back" at **national YMCAs.**

Goucher College's Lean Machine—the brainchild of three administrators dismayed with problems of overweight and poor nutrition among students—is also multi-dimensional with optional *(Continued on page 210)*

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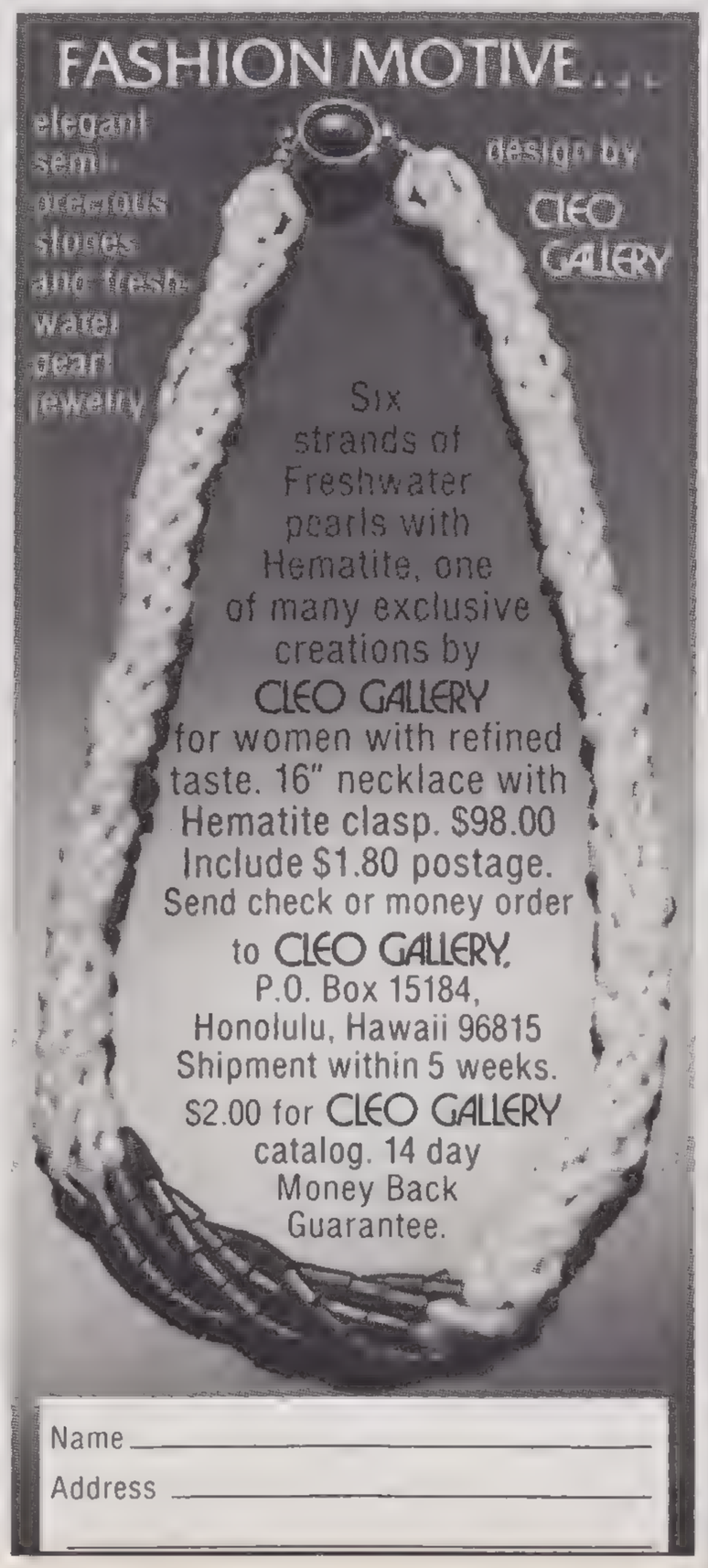

beyond health clubs

(Continued from page 208)

one-on-one or group programs of diet/exercise counseling, behavior modification, relaxation training. . . . Another example, this one more sensitive to the needs of larger women, often intimidated by "fit" environments: **The Greater Woman Studio,** NYC, which teaches self-awareness, good nutrition vs. fad dieting, and sets goals for women with specific problems of overweight (212/737-4889).

"Cross-training"—i.e., varying exercise to include different activities—works all muscle groups, reduces injury. One way to do it: at London's famed **Pineapple Dance Studio,** now branched to New York City. No longer just for dancers, it offers every type/level of dance classes for everyone, plus aerobic dance, calisthenics, stretching. . . as well as a gym, therapy room, rehab-exercise center, all in its thirty-five thousand square-foot space on lower Broadway. You can sign up for aerobics one day, stretch another. Instructors like Stephanie Herman not only offer classes at Pineapple but will one-on-one instruct you at home (212-219-8860). . . Another progressive salon: **Elinor Coleman's** where relaxation training is emphasized with a series of de-stress exercise programs (212/226-5767).

Spas today are geared to reshaping life styles as well as bodies and are now designed to meet the demands of more fitness-wise clients. . . from beginners' programs/instruction—the specialty of **The Oaks at Ojai,** California (805/646-5573)—to **The Aspen Club**'s more complete medical-testing facilities and closely monitored workouts, where corporations send executives to improve health, reduce stress (303/925-8900). . . At the **Canyon Ranch Spa** in Tucson, Arizona, the regular program has been expanded to include: executive renewals, a life-style modification package—for weight management, good nutrition, stress management, addictive behaviors—and a special week-long program for those with arthritis (800/742-9000).

In an effort to offer continuity from the spa program to the return home, **Phoenix Spa**'s (Houston, Texas) director Chris Silkwood has created the "Consistency Club"—a motivational tool requiring you to accumulate "points" each month in categories such as aerobics, stretching, food avoidance—very similar to the "aerobic point system" that's in existence at **The Aerobics Center,** Dallas.

There's a growing interest, too, in outdoor "sports" vacations. Among the best: the **Offshore Sailing School** (800/221-4326; in NY, 212/885-3200)—now in Maine, New York, Newport, RI, Florida, British Virgin Islands. . . **Outward Bound** (800/243-8520) . . . The **Appalachian Mountain Club** (617/523-0636)—with chapters from Maine to D.C.—offers outdoor "skill" workshops to nine-day hikes in the White Mountains. . . . At the **Sun Valley Health Institute** (414/433-5400), a progressive fitness center, a new stress-management program is offered aboard a Caribbean cruise trip.

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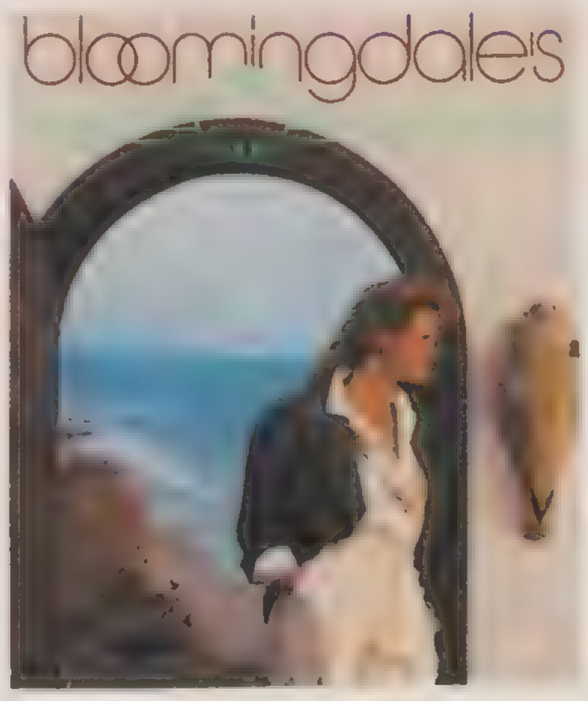

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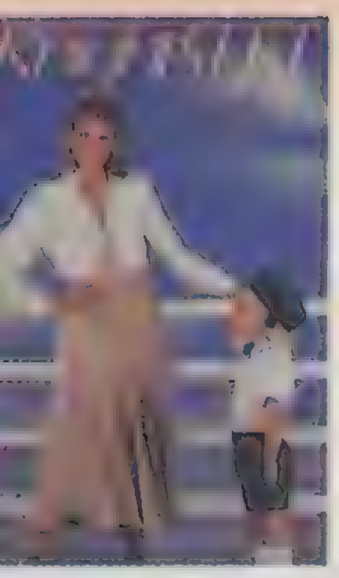

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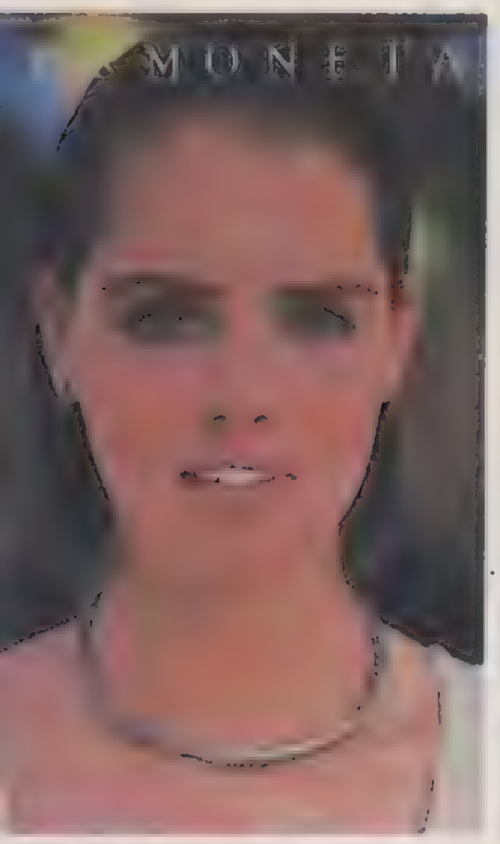

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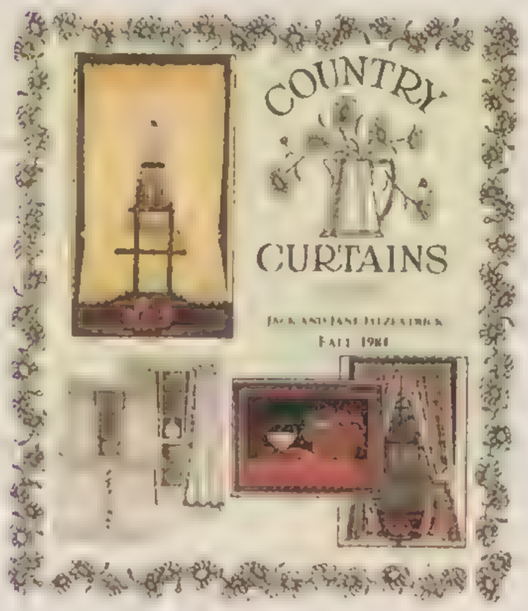

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A solution to exercise when traveling: hotel "spas." The newest: **The Verandah Club,** at Loews Anatole, Dallas, specifically for business people, offers three- to seven-day spa programs. Other plans are also available at NYC's **Regency Hotel**—under the direction of fitness expert Marianne Battistone—and at other **Loews hotels** around the world. . . also at Ed Safdie's **Sonoma Mission Inn** and, opening this year, the **Norwich Inn.**

Newest workout "spot": airports. At Dallas/Fort Worth's, the **Air Vita Club** is geared to travelers who need to relax and have some time. Air Vita provides exercise equipment, nap rooms, swimming pool, saunas, even a private office area. Dallas/Fort Worth is a prototype; more airport spas are planned.

Bringing fitness to the office: companies such as Pepsico, Xerox, Johnson & Johnson —with in-house gyms as elaborate as those in health clubs. NYC's Sports Training Institute's Michael O'Shea, who built the gym at Morgan Stanley, said, "We are doing more consulting work of this kind." . . . But, for the woman who still prefers a more personal, comfortable environment, Barbara Pearlman, national director of exercise for the **Elizabeth Arden Salons,** has scheduled abbreviated early-morning or lunchtime classes (facilities include private dressing, showering areas). . . . For those interested in building an at-home gym, Universal has opened the first equipment-*rental* store—**Visual Impact**—in NYC; under the aegis of expert Bruce Baltz of **Lifetime Fitness,** who's on hand to teach proper use, help you to design your home gym . . . . An unexpected place where you'll now find the fitness influence: at restaurants. In NYC, for example, **Jack's** menu includes calorie counts; at **The Four Seasons**—low-calorie options from chef, Seppi Renggli.

At fitness centers now: more highly trained, hands-on instruction. . . plus routine testing of your level, your progress

To promote fitness for children, there is a growing number of kids' gyms/programs. Designed to make children interested in exercise: **Albert the Running Bear's Exercise Book,** by Barbara Isenberg and Marjorie Jaffe, illustrated by Diane de Groat (Clarion Books). . . a series of LPs called **Fit Kids**. . . a new pre-school exercise program being offered at NYC's **FAO Schwarz** toy store. . . and at the **Palm-Aire Spa,** Florida, a weight-loss program, now for teenagers. (Set up as "summer camp," the stay can last from two to nine weeks. 800/327-4960.)

Audio/Video: the biggest trend. Now that audio/video is a viable and growing fitness success—as evidenced by Jane Fonda's best-selling level-adjusted **Workout** tapes, they will be used more and more by fitness experts to provide goal-specific programming.

The plus of audio/video: it brings the expert to *you*. Sheila Cluff's exercise show, "Daybreak LA", for example, has a 35 percent share of LA's morning TV market. The reason: exercise is offered on beginning, intermediate, advanced levels—with Cluff on a split-screen, showing how the movements for exercise vary according to difficulty.

In an effort to disseminate more expert information, Kenneth Cooper, M.D., of The Aerobics Center, Dallas, has taped his six-lecture series, **Fitness for Life,** covering such topics as exercise, stress reduction, coronary-risk factors ($45, 2200 Preston Road, Dallas, TX, 75230).

More specialized: **Approved Exercises for Senior Citizens,** designed by cardiologists and exercise physiologists and paced for the less fit ($32.95 ppd., Stacy Keach Productions, P.O. Box 3116 Culver City, CA. 90230-3116.)

At Marjorie Thompson's **Videonastics** (212/758-2115), you can have a personalized exercise video made, giving you the option of working out with Marjorie—at her studio or at home. . . all of which is just a preview of what's to come. . . ▽

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letter from london

A priapic Prince, the yellow press, Young Fogeys, a pound without flesh, strikes, and titled junkies—the Brits have troubles of their own, but what they *really* worry about is us. By Martin Amis

Fleet St. fodder: Prince Andrew and another beautiful date; America's Cup, Newport

We are all rather worried about Prince Andrew. You know the Prince I mean: the one with the fizzing eyes and the count-my-teeth smile—the one with all the good-time girlfriends. The tradition that connects royalty and show business is a long and eventful one; and nobody thought less of Edward VIII when he forsook his crown for an unsuitable woman. But then, Wallis Simpson was rather more taciturn than her modern equivalents. She didn't call up the yellow press or go on TV to tell a grateful nation what the Prince was like in bed. No one begrudges Falklands-vet Andrew his conquests, his rowdiness, his *fun,* as we call it. "Good night, sweet prince," we simply say, "And flights of angels sing thee to thy rest!" But Andrew doesn't handle his affairs in a way that befits a gentleman, let alone a nobleman. Or then again, it may be something about the age we live in that consigns his private life to vulgarity and glare.

It is now established procedure for the ambitious starlet or PR moll to announce (on the eve of some premiere): "I AM RANDY ANDY'S NEW GIRL." The Fleet Street tabloids will then greedily take her up, printing leggy photographs and curricula vitae of past lovers. ("KOO—SHE'S STARKERS!" was poor Koo Stark's introduction to the press.) A day or two later, after the weary denials from the Palace, the new pretender will be disgustedly exposed and discarded by the same papers that championed her cause. "I LIED SAYS SAD SUKI," and so on. If the girl really has something to spill, however, then the media fondly enfold her beneath their wings. It is known as the kiss-and-tell industry. And it will run and run.

The Fleet Street tabloids are beginning to make the *New York Post* look like the *Partisan Review*. This morning, as I write, Rupert Murdoch's *Sun* has devoted its center pages to the following farrago: "PALACE DALLAS—Telly's Top Soap Can't Rival the Real-Life Dramas of the Windsor Clan." Below, the members of the Royal Family are matched up against the hectic creations of telly's top soap, with the Duke of Edinburgh as J.R., the Queen as Miss Ellie, Princess Diana as Pam Ewing, and Prince Andrew as "Pam's playboy brother," Cliff Barnes. This is "good journalism," because Princess Diana and Pam Ewing have an approximately equal reality in the common mind. And reality itself, I often think, is not affected by such confusions. The history of the television age is being written all around us: the murder of John Lennon and the shooting of President Reagan can very easily be seen as television-inspired. They are TV crimes.

Meanwhile, the kiss-and-tell industry does its best to enliven the nation's erotic fantasies. It is now accepted as a kind of superannuation scheme for aging lovelies; it is how the Debbies and Angies of the International White Trash circuit collect their retirement bonuses before settling for marriage, children, and a cottage in the country. I freely confess to enjoying the inanity of it all. "BRITT CAN'T COOK—ROD" is my favorite headline of all time. And try this quote, from a stricken model's account of her romance with a well-known young actor: "The moment he took off his skin-tight jeans, I could see that he was built for love." *(Continued on page 221)*

Martin Amis *is the author, most recently, of the novel "Money."*

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Additional information about Zyderm® Collagen treatments for discussion with your physician.

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Zyderm Collagen is not for everyone. Zyderm Collagen treatments are contraindicated for: people who have a reaction to the required skin test or who have previously had a hypersensitivity response to Zyderm Collagen; people with a history of autoimmune diseases or anaphylactoid reactions; and people who are hypersensitive to lidocaine.

Zyderm Collagen is not for use in breast augmentation or for implantation into bone, tendon, ligament or muscle.

All medical procedures require caution. Any injection involves an inherent risk of infection. Your doctor will, of course, act to minimize this risk.

Also, he or she will take care to avoid laceration of or injection into blood vessels. With certain substances that are injected into the head or neck area (e.g., local anesthetics and steroids), there is a remote possibility that accidental placement of the needle into a blood vessel could result in eye problems. Such an incident has occurred once in an estimated 400,000 treatment injections of Zyderm Collagen, resulting in partial loss of vision in one eye.

Your doctor will take special care when injecting Zyderm Collagen around the eyes and lips, due to the thinness of the skin in these areas.

Finally, your physician will monitor the amount of Zyderm Collagen you receive, as there is a limit to the amount that may be used.

Extra care is required for certain people. Zyderm Collagen is used cautiously in people with histories of atopic or allergic reactions to other substances: its use has been associated with allergic hypersensitivity reactions, especially in patients who have such histories.

Zyderm Collagen is also used with caution in people who are receiving immunosuppressive therapy.

Treatment is deferred in people with active inflammatory skin conditions (eruptions such as cysts, pimples, rashes and hives), or with infections, until the condition has been controlled.

Also, the safety of treatment during pregnancy or treatment of infants and children has not been established.

Possible reactions to treatment. An understanding of the safety of Zyderm Collagen is based on six years of clinical data (from 1978 to the present); safety beyond that time period is not known. Ongoing research, however, will continue to provide such information.

A small number of people (approximately one in one hundred treated patients) experience adverse reactions to Zyderm Collagen. Most are of an immune nature and consist of redness, swelling, firmness and/or itching at injection sites. About half of these reactions occur during treatment despite a response-free skin test; the other half develop when the response to the skin test is not noticed or reported. While most of these reactions last between two weeks and four months, they have occasionally lasted longer.

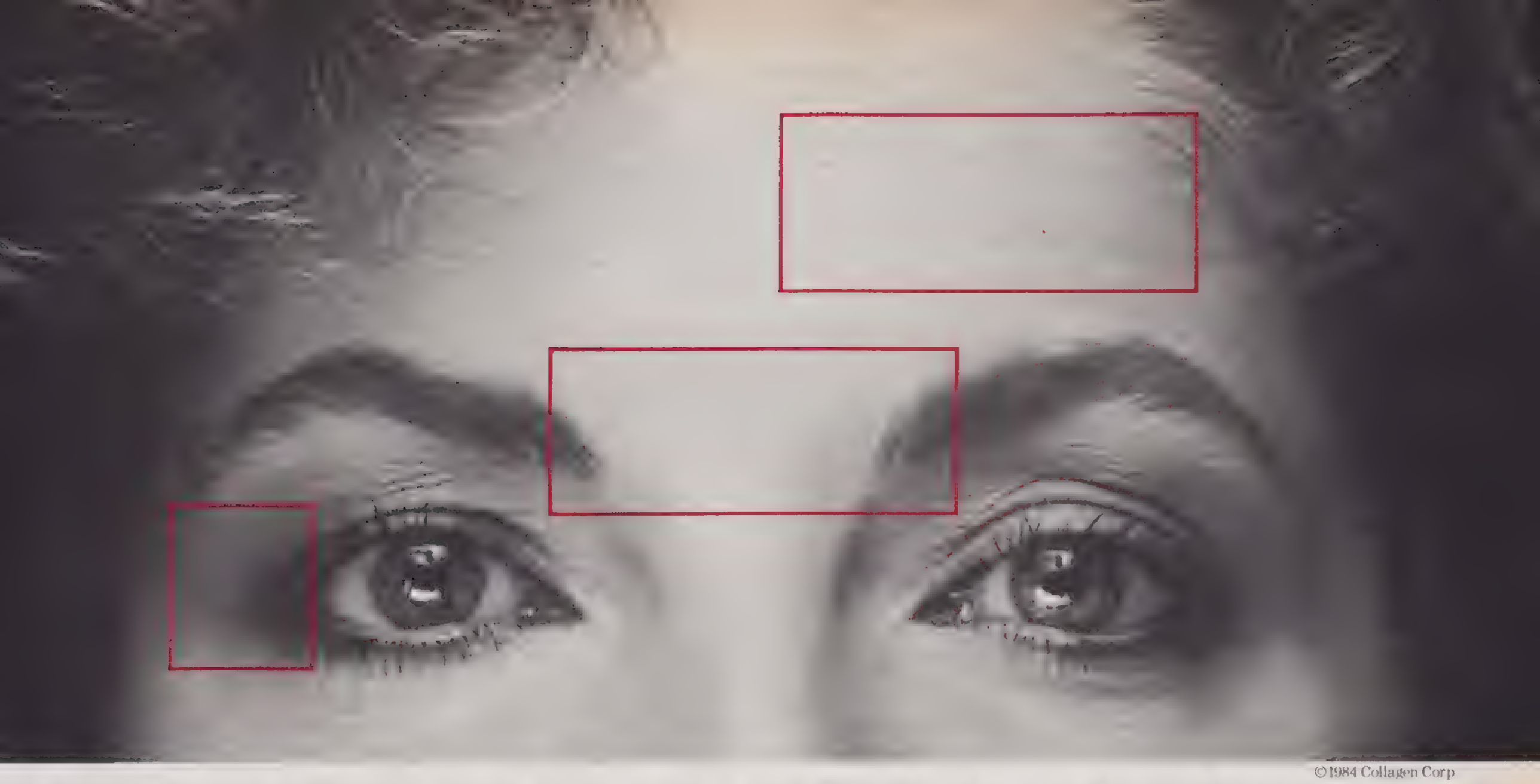
In addition, fewer than one in one thousand treated patients develop a recurrence of an outbreak of herpes simplex or an infection at an injection site.

Systemic complaints (nausea, rash, muscle achiness, headaches, dizziness or difficulty in breathing) are reported by fewer than three in ten thousand treated patients.

Fewer than one in ten thousand treated patients experience scab formation at isolated treatment sites, as a result of apparent small vessel laceration. This scab formation can result in scarring.

Approximately one in one hundred treated patients experiences brief episodes of treatment-associated reactions, including mild swelling and bruising at treatment sites. These episodes usually last only a few hours or days and have not been shown to interfere with the success of treatment with Zyderm Collagen.

Consult your doctor. Ask your physician about Zyderm Collagen treatments. He or she can best evaluate the appropriateness of treatment for you, and answer any additional questions you may have.



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One other thing. Zyderm Collagen treatments will not replace a face-lift because each procedure is performed for a different reason. A face-lift surgically removes sagging skin, whereas Zyderm Collagen fills in lines. Zyderm Collagen is often used, however, to fine-tune the results of a face-lift.

How long do results last?

Like your own collagen, Zyderm Collagen doesn't last forever. Over time, improvement gradually fades because your skin will continue to age.

Of course, when you see the results after completion of treatment (an average of two to three office visits), you'll want to maintain the smooth contour of your skin—with just a simple visit to the doctor for a touch-up (generally within two years of the initial treatment).

How much does it cost?

Depending on the number of visits required, the initial series of treatments can cost as little as $300 to $500. Touch-ups, if desired, are considerably less.

Where can I go to get Zyderm Collagen treatments?

You should consult with one of 7,000 dermatologists, plastic surgeons and head and neck specialists who've been specially trained to administer Zyderm Collagen treatments. You are encouraged to call if you need the name of a qualified physician in your area. Our toll-free number is 800-227-4004 (in Hawaii and Alaska, call 415-856-0200, collect; in Canada, call 800-361-9640). If you'd like, you can also listen to an information tape or talk with a product specialist.

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letter from london

(Continued from page 216)

In all humility, one marvels at such powers of observation. "And he went on to prove it—again and again." Prince Andrew's prowess in the sack is also a matter of public record. The Queen, poor thing, is known to be upset about her son's indiscretion and seigneurism. Should a Royal catastrophe occur, Prince Andrew would be King. Or maybe Cliff Barnes will take the job. Or Blake Carrington.

These are idle thoughts, you might say, coming from our ravaged island, with the quid in the shape it's in, with the miners' strike looking set to enter its second year, with the country divided, embattled, pauperized. I have to say that England doesn't seem too bad from my study window (London flows on), but there is no doubt that we face deep convulsions in national morale. In my capacity as a novelist, I am sometimes asked to speak or read to groups of students (informal, low-key gatherings—not the one-hundred-dollar-a-plate affairs commanded by American headliners). Five years ago the students seemed quite playful in their attitude to the adult world they would shortly join. They were looking this way and that, equably wondering which way to go. Nowadays, even at Oxford and Cambridge, the students cower before a straitened future, admitting to fears of drudgery and soup kitchens, of sullen and grimy dole queues. Most of them will be all right, of course, but the fear is there, and it is new. Similarly, I recently co-judged a national short-story competition for the sixteen-to-twenty-five age group. In at least half the entries the whole conception of *work*—upward mobility, acquisition, preferment—is regarded, not just as an improbability, but as mockery. The ethic has simply lost much of its meaning—has become, in every sense, impoverished.

As the nation divides, as it increasingly turns into two nations, south and north, rich and poor, people will naturally work out a personal response to the division—on the one hand, strange states of disaffection and enervated self-exclusion, of which the punk cult is the most vivid efflorescence (a fashion of mutilation and defacement, as if they had sprayed *themselves* with graffiti); on the other, the brisk hardnosedom of Mrs. Thatcher and Secretary of State for Trade & Industry, Norman Tebbitt, a humbler and thriftier version of the New Opulence. (What, by the way, was new about the New Opulence? Why didn't you just call it the New Shamelessness?) In everyday life this comes down to the familiar morality of the pious bookkeeper, with only one value admitted—that of money—and everything else dismissed as mere flimflam.

Among the nomadic tribes of the London literary world, Thatcher Think has found an outlet, in diluted but unmistakable form. They are the Young Fogeys, a new breed of complacent striplings loosely associated with *The Spectator* and *Private Eye*. A reverse image of the youth-worshipping oldster of the 'sixties, the Young Fogey sees himself as mature beyond his years, relishes his wine and shepherd's pie, dresses eccentrically (like a farmer or a prosperous tramp), rejoices in opinions that combine the whimsical and the staid, and, whatever his origins, affects the loud and fruity accent of the pre-war ruling classes. Although he may think of himself as something of an esthete, he is philistine and anti-intellectual. He will cheerfully cycle off to inspect a country church, he adores John Betjeman (our late poet laureate) and Jane Austen, but he is acutely uncomfortable with Ideas and therefore hostile to them. He is also anti-compassion, anti-New Deal; any claim to social concern he would dismiss as fashionable pretense. Like the Victorian duchess touring the East End, the Young Fogey "can't see the *point* of being poor," and that's the end of the matter.

I don't know what line the Young Fogeys take on the miners' strike, but I'm sure it would concern itself with the hairstyle of the miners' leader, Arthur Scargill. As it happens, the Scargill coiffure is by no means an entirely frivolous issue, and raises difficulties even for his keenest sympathizers. It raises difficulties, I should imagine, even for Mrs. Scargill. For Arthur sports the classic "baldy haircut," the hair dredged upward from sideburns and nape of neck, then swiped over the crown like a frizzy cloth cap.

Such futile concealment makes no sense *(Continued on page 222)*

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letter from london

(Continued from page 221)

to the Young Fogey, who actually *likes* going bald in the first place. But it makes no sense to anyone. The baldy haircut fools nobody except the wearer; and what does one say of a People's Leader who taunts himself with this genteel vanity? It shores up my belief that Scargill's Strike, for all the authenticity of its grievances, is the result of deep confusions, not an act of rebellion but an act of resentment. Scargill wants to bring down the Government. As it is, he looks more likely to bring down the Opposition.

Pointlessly, perhaps, one keeps trying to make sense of the new configurations and distortions in this stubbornly class-steeped country. To me the most graphic omen of recent months has been the redistribution, not of wealth, but of heroin. Ten years ago the drug was a bohemian indulgence. Now it seems to be the preserve of the very rich and the very poor. The flow of titled young junkies through the deluxe dry-out clinics is such that (so the joke goes) a rich father will "put his son's name down for Broadway or the Priory," just as he once used to book him in for Harrow or Eton. They emerge from these places clean, teetotal, and at least temporarily celibate, and resume their strangely qualified lives. Conversely, down below, heroin savages the high-rise blocks and the council estates. Welfare money will give you five sniffs at the dragon, and then you start to hock and steal. More self-punishment, self-injury. In America you know this road pretty well, but it is new to us and forms a disconsolate vista.

We are all rather worried, for that matter, about the United States. "With a slam-bang economy, the ripple effect of a big-hit Olympics and an upbeat outlook, Old Glory is waving high." That was *Time* magazine, one of those little blocks of prose that appear near the publisher's semi-legible signature. What has the English language ever done to *Time*, that *Time* should want to do this to the English language? It is especially rich to see people congratulating themselves in these terms. So long as its leading news magazine writes like that, America has no business feeling upbeat, big-hit, or slam-bang.

America's new "buoyancy" has many sources, but takes its character, I think, from one man: the President. I traveled on the Reagan campaign plane back in 1979, before he had clinched the nomination (and later saw him "endorse" the Chaucerian hucksters of the born-again industry, down in Dallas). Because of the crisis in Teheran, Reagan was not giving interviews to foreign journalists; otherwise, I would have sat up front with Ron and got to know him better. I would also have been permitted to run my fingers through his hair, to vouch for its authenticity: this was when the "age issue" had started rearing its head. But I trudged the tarmacs with Reagan, was served my in-flight chocolates by the First Lady, and generally bathed in Ronnie's glow. Everyone on board, from the TV cameraman to the op-ed columnist, liked Ronnie. The media like Ronnie because he is a living figment of their collective imagination. They made him. Over here in England, we all like Ronnie too. Yes, we like him fine. We have only one reservation about the blundering old ham: he is the most powerful man in the world.

There are few illusions over here about the "special relationship" between the U.K. and the U.S.; this has been a flattering fiction since Hiroshima, when Washington's Rome went ahead without reference to London's Athens. Culturally and spiritually, though, the relationship is very special indeed, and I sense fresh dangers when Old Glory is waving high. Reagan fosters a feeling that America has grown up, has arrived, and can forge on into the bright dawn, leaving Europe to settle in its dust. No intelligent American will buy this for a second. But dumb Americans will, and such stout New Worldism is, I venture to suggest, slightly premature. *Don't* go it alone. I write just as America and Russia are attempting to START over—watched with lively interest by this prime target. Arms control has come lumbering on to the runway. After refueling, we will be twenty-third in line for take-off. The flaps are loose, the fog is thick. The baggage-handlers, in-flight attendants, and air-traffic controllers all want more money and are going on strike.

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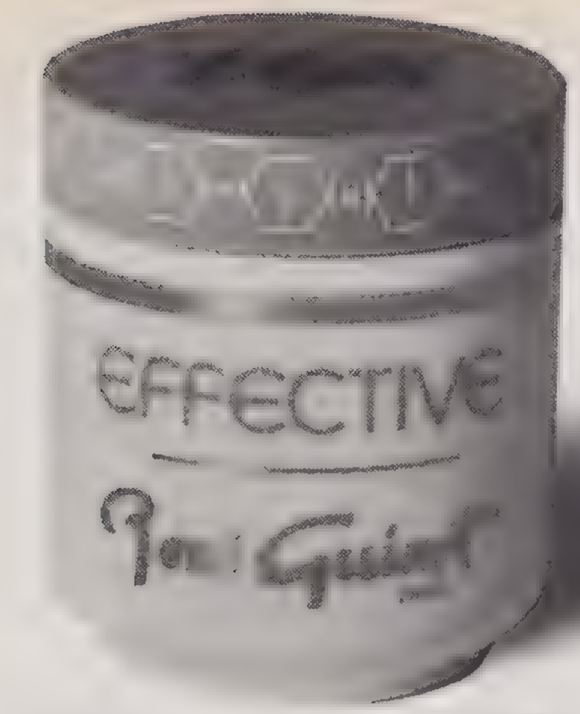

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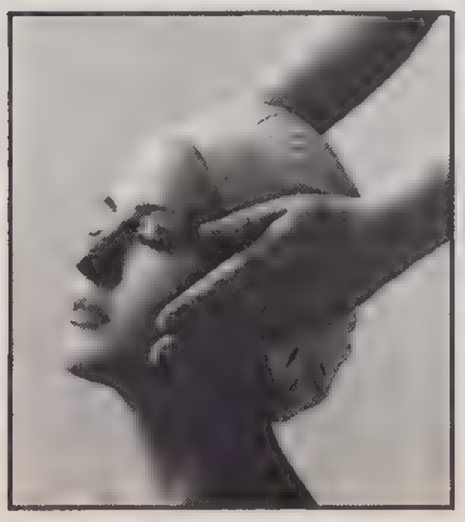

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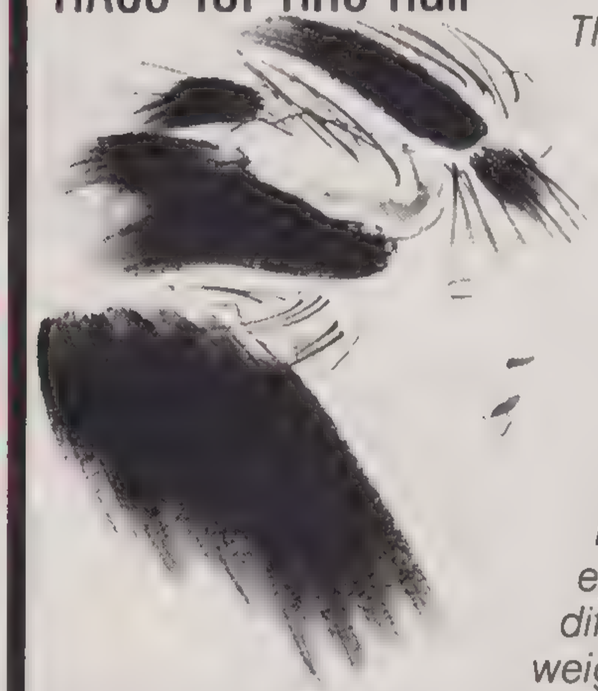
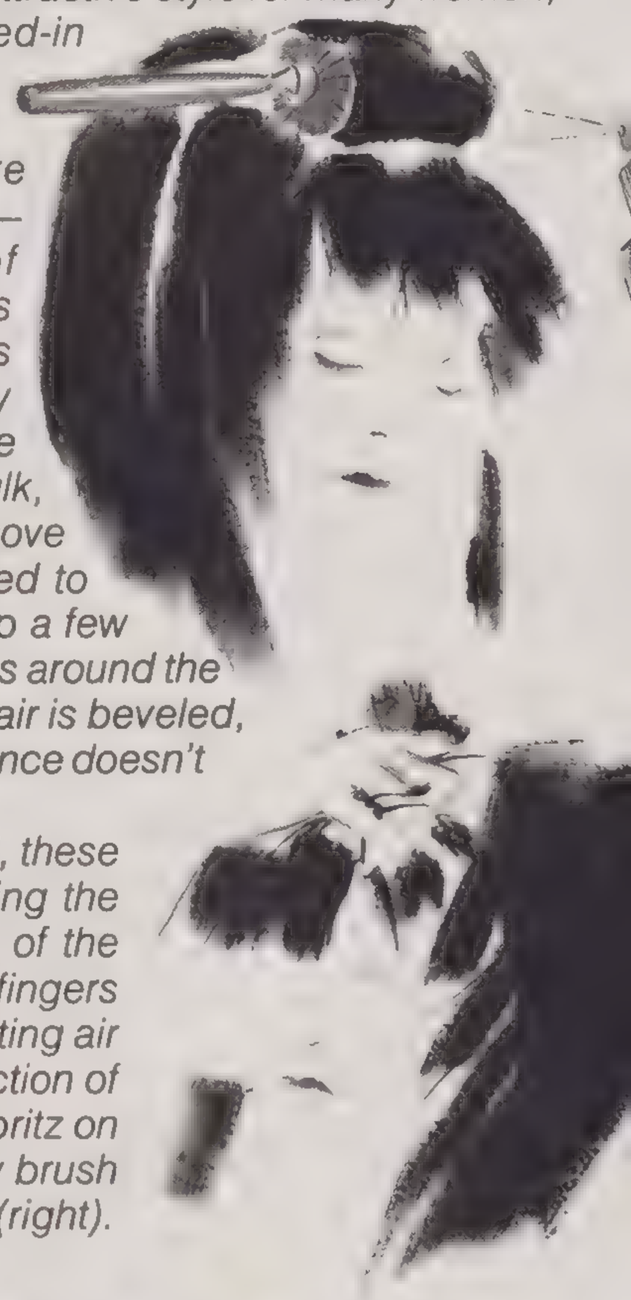
fine hair

From cut to care: techniques to boost fine hair ...with style

fixes for fine hair



The rule was, fine hair had to be short and blunt-cut, period. An appropriate, attractive style for many women, it was also so locked-in that it left out the pleasures of variety, individuality. A more modern approach—from Gad Cohen of NYC's and Montreal's La Coupe salons—is slightly longer, slightly layered hair that fools the eye into seeing more bulk, different textures. "I remove weight where it isn't needed to balance the hair; and, on either side of the part, I snip a few shorter ends to make hair sit higher on the head. Layers around the face give hair the look of texture, thickness. In back, hair is beveled, cut slightly shorter than in front. While this length difference doesn't show, the feeling of fullness around the face does."



Because even the best cut can dry flat on the head, these suggestions: "Apply mousse to damp roots by running the nozzle along the part and from temples to the back of the head," says Gad (see above left), "and work it in with fingers as you blow-dry. Hold the dryer below the hair as blasting air down on hair flattens it." For added height, wrap a section of hair from the crown on a round brush (above right). Spritz on hairspray, blow-dry for five to ten seconds, and gently brush out. Or pull front layers straight up, spray and blow-dry (right).

A "longer" short cut that's ideal for fine hair: a "cap" fringed in front and back for softness. A plus: it's low-maintenance, simply falls into place. By Bruno Dessange, NYC, Paris.

CARE

"Because most conditioners coat hair, they take away its buoyancy," says New Orleans' stylist John Jay, master haircolorist for Clairol's Presidential Haircolor Council. "I recommend that a woman with fine hair alternate each week between a slightly detergent shampoo and a light conditioning one." While a strong "stripping" shampoo does break down conditioner's residue, it can also damage fine hair. Better: a gentle formulation such as Neutrogena's Extra Mild Shampoo.

At NYC's Bruno Le Salon, J.F. Lazartigue trichologists diagnose/prescribe for all problem hair: here, everything from shampoo to conditioner to spray can be geared to thicken fine hair.

Mousse is a staple for fine hair, but it comes with a tradeoff: what is gained in volume may be lost in shine. Look for new low- or no-alcohol mousses (such as Clairol's new salon-only Patterns Mousse) that maintain hair's luster.

Top photo: TOSCANI Hair, Oribe of John Dellaria Salon, NYC; makeup, Rumiko. Earrings, Isaac Manevitz for Ben-Amun. Bracelets, Cathy and Marsha for Catherine Stein Illustrations: RODGER DUNCAN. Details, stores, last pages

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Mind Health

You are who you envy... when self-help helps... commitment, American style

By Carol Tavris

THE POWER OF NEGATIVE THINKING

In everyday life, mild-mannered, easy-going people seem to be different from tense worriers in a lot of ways. Most psychologists have documented those ways—the apparently diverse traits of ego strength, general maladjustment, repression, anxiety, and conformity. Now two researchers have found that all of these traits reflect a single personality dimension. They call it "negative affectivity" (NA), because it describes the tendency to feel such negative emotions as anger, scorn, revulsion, guilt, rejection, and sadness.

David Watson, Ph.D., of Southern Methodist University, and Lee Anna Clark, Ph.D., of the Washington University School of Medicine, find that highly negative people frequently feel worried and tense, even in the absence of objective stress. Their low self-esteem and negative moods are linked to their tendency to brood about (and magnify) their mistakes and disappointments. In describing their "ideal selves," high NA's value sophistication and dramatic flair more than people low in negativity, who value cooperation, sincerity, and consideration more than high negatives do. Perhaps this is why low NA's are also more conformist, conventional, and dependent on others.

High negatives can be ruthlessly honest about themselves and others; for example, they willingly acknowledge and even exaggerate their failures. Low negatives, if criticized, are reluctant to admit their mistakes; they also judge their critics more harshly than high NA's do. "This behavior might be interpreted as defensive," say Watson and Clark. "If so, it seems to be a healthy defensiveness that helps them to maintain a pleasant mood and a positive self-image."

The amount of negativity in a personality tends to be stable over months and even years, but it is not inflexible. It may have a biological component that creates tension and anxiety, even in calm situations, but much of it is a learned reaction to dealing with the world. Some high negatives, say the researchers, calm down over the years: a result of new experiences, changing attitudes, or growing up.

THE MYTH OF THE "EMPTY-NEST BLUES"

When children grow up and leave home, they are thought to leave behind a pair of mournful parents. Mothers in particular are supposed to suffer the "empty-nest blues." Some women do; but, in survey after survey, the dominant reaction is: "Free at last!" In a review of surveys conducted since 1960, Bertram J. Cohler, Ph.D., and Andrew M. Boxer of the University of Chicago report that when the home nest empties, most parents feel *increased* morale and satisfaction both with their marriages and with their children. Strain, unhappiness, and parent-child conflict are greatest when a young-adult child *fails* to leave home at the expected time (or returns home to stay). For most women in midlife, the departure of children is a source not of misery but of opportunity.

ENVY, SUCCESS, & SELF-ESTEEM

Psychologists have devoted much effort to the study of romantic jealousy (the fear of losing someone you do have) but have barely glanced at envy (the desire to get something you don't have). Yale social psychologists Peter Salovey, Ph.D., and Judith Rodin, Ph.D., find that envy occurs under particular conditions and has predictable consequences.

People feel envy most intensely when three things happen: (1) when they get negative feedback about themselves or their ability, (2) when that feedback concerns an important aspect of their self-definition, and (3) when the feedback is followed by the appearance of a similar, successful rival who has done well on that self-defining dimension. When any one of the conditions is absent, envy is rare. But when all three conditions are met, most people report feeling unhappy, anxious, and envious—and are more likely to attack or deprecate the rival. By degrading others' success, envious people try to regain their self-esteem and diminished sense of competence.

Salovey and Rodin therefore regard envy as "social-comparison jealousy" because it rests on the comparisons people make with others who are like them. As one participant in their study said: "I hated him and envied him at the same time because he seemed so good at his work, while I was beginning to doubt my ability ever to become a doctor."

THE AMERICAN WAY OF CARING

In the 1830s, Alexis de Tocqueville described the psychological character—the "habits of the heart"—of the American people. Now, a team of five modern De Tocquevilles, led by Robert N. Bellah, Ph.D. of the University of California at Berkeley, has written "Habits of the Heart" (University of California Press)—an updated look at how we balance individualism and commitment.

America, the researchers argue, is a culture that celebrates "the manager and the therapist." The manager represents the practical side of individualism: go for what works best, and never mind tradition, community, or accountability. The therapist represents the expressive side of individualism: go for what makes you feel best, and never mind anyone else. This emphasis on the self to the exclusion of the community, the authors maintain, is a psychological boomerang. By failing to realize the need for community and commitment, we often uproot the relationships and institutions that are necessary for stability and health.

But the researchers see surviving traces of the practices that, without destroying individuality, restrain its destructive side. For instance, they find that the old ideal of the "concerned citizen" still lives—in the form of socially committed people who are working for change without destroying tradition or public participation.

Americans are seldom as selfish as our culture encourages them to be, say the authors, but today the limit of their altruism often is the family circle: "taking care of one's own." When this admirable motive combines with suspicion of and withdrawal from the public world, as the authors warn is happening now, "it is one of the conditions of despotism that De Tocqueville feared."

SELF-HELP—HOW, AND WHY, IT WORKS

Every self-improvement program claims enthusiastic graduates. In fact, expert program evaluators have typically found that most short-term self-help programs—especially the kind that promises to create a "new person"—are ineffective at best and harmful at worst. Why, and how, do participants convince themselves that an ineffective program has worked?

Most people, many studies have shown, want to believe that they are consistent in belief and action. If their attitudes change, people regularly revise their memories of past ones. Now, psychologists Michael Conway, Ph.D., of Concordia University in Montreal, and Michael Ross, Ph.D., of the University of Waterloo in Ontario, have shown that when people want to believe they *have* changed, they revise their memories accordingly. In their experiments, Conway and Ross found that when participants accept a self-improvement program's validity, they anticipate change from the start, look for change as they go through the program, and exaggerate it in recall.

The researchers are not saying that self-improvement is impossible, or that all programs are worthless. But they conclude that people who join self-improvement programs "may, at times, be deceived—both by the agency that offers the program and by themselves." Sometimes this self-deception can be harmful, as when it propels people to remain in dangerous cults or to spend thousands of dollars on ineffective therapy. But sometimes it can be helpful, as when it motivates people to stay in a program in which real improvement—such as *specific* changes in bad habits, emotional distress, or personal conflicts—will take some time.

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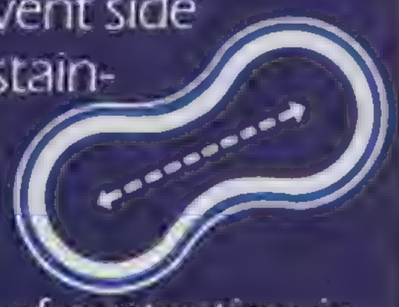

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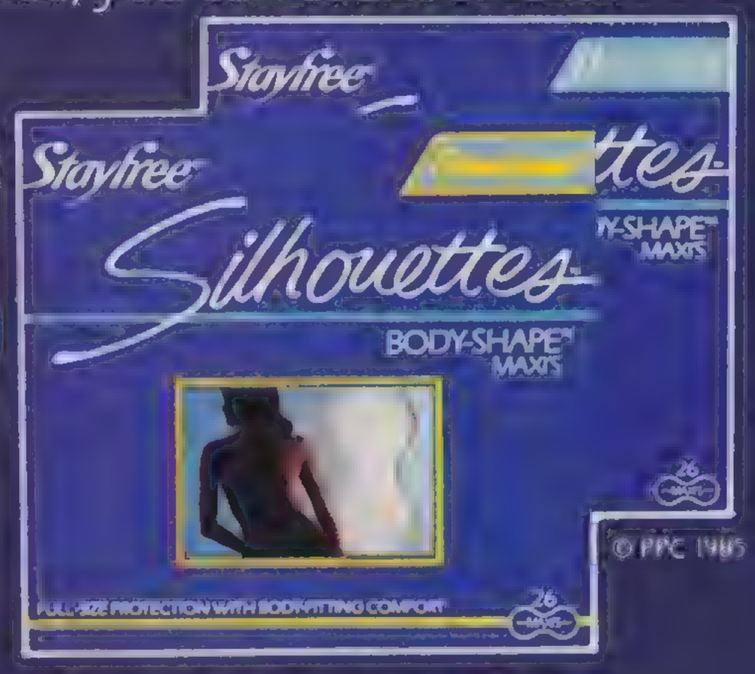

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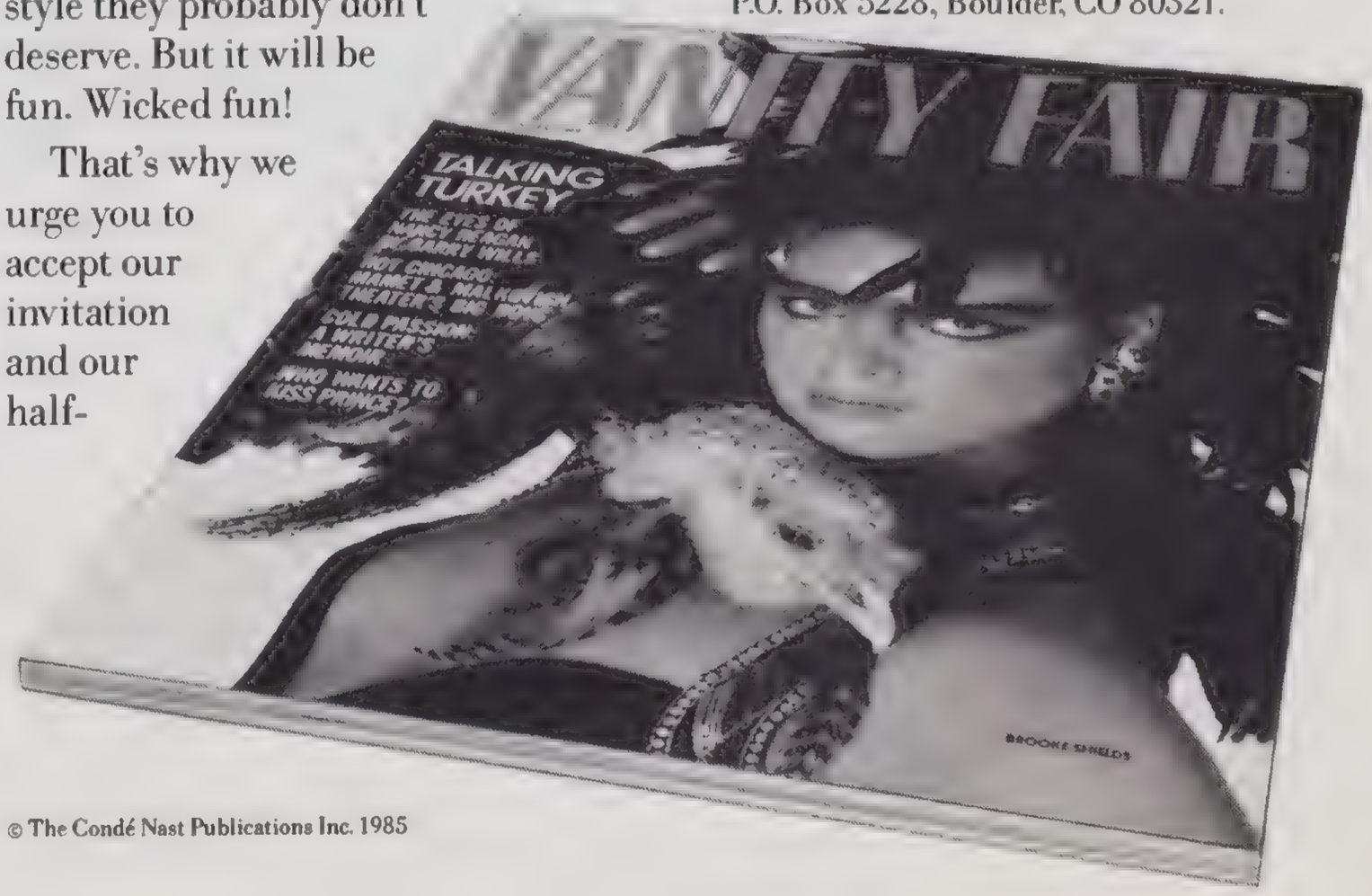

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Talking about books

Moral Aerobics

Mary Gordon on the ethical exertions of marriage, motherhood, fiction
By SUSAN BOLOTIN

Interviewers have plagued Mary Gordon with questions about the autobiographical in her fiction ever since the celebrated publication of her first novel, *Final Payments*, in 1978. Ms. Gordon believes it was "the rubric of Catholicism" in both that book and her second, more difficult novel, *The Company of Women*, that made "people's latent voyeurism more respectable. Catholicism seemed like a very exotic, foreign terrain," she says. "They assumed that whatever religious life I might have was theirs to ask about in a way they wouldn't have dared ask about my sexual life. To me it's just as intimate."

With the publication this month of *Men and Angels* (Random House), Ms. Gordon will see her theory tested. The story of a woman—wife, mother, art historian—who becomes the object of an unlikable younger woman's obsessive affection, this novel has nothing to do with Catholicism, though, as Ms. Gordon points out, "the failure of love is certainly a religious theme."

My suspicion is that the shift in theme won't inhibit the curious: writers will continue to explicate her text, and her life, looking for the real Mary Gordon. Once again, she's written a compelling, literate, and probably commercial novel of ideas. And once again, the issues that trigger those ideas resonate with Mary Gordon's own experience—as a wife, a mother, a writer.

Can one love the unlovable? Anne, the book's heroine, wonders. ("What made me want to write this book," Ms. Gordon says, "was knowing a couple of young women who were quite damaged, and who clearly needed me to love them, and for whom I could feel nothing but revulsion. I closed off love to them, and there was nothing I could do about it.") Can one balance a professional life and a maternal one? Anne needs to know. (Ms. Gordon, who is thirty-four, has borne two children—as well as two books—since *Final Payments*.) Can one push out the traditional limits of friendship and marriage? ("The history of women is the history of a great deal of thwarting. It's very wicked.")

But there's another reason people ask Mary Gordon questions: she answers them. She is open, intelligent, opinionated, passionate, committed to conversation; a joy. She assumes intelligence in her interviewer much as she supposes that her readers care as deeply as she does about ideas, character, politics, ethics.

"I always have been something of a fatalist," she says. "I think that's a very Irish perspective. But every novelist has to believe that character is more important than outside events, or he or she would not be a novelist—unless you were someone like Gorky. Even with Defoe, or Fielding, or Tolstoy, or Thackeray, who include a lot of the outside world in their books, the reason we read the novel is to find out about the inner workings. As the outside world impinges, it impinges on that particular individual, whom we know in a very inner way."

Ms. Gordon speaks easily, with the clarity of someone who performs daily blitzkriegs on equivocation. She tosses off a definition of a moral person—someone who is "highly moral while always being afraid he is immoral"—as matter-of-factly as some might define a table to a child. It is no surprise, then, that both *Final Payments* and *The Company of Women* were, quite specifically, full of absolute judgments about what makes a life well-lived. *Men and Angels* is just as decent—"I was very interested in the problem of charity," she says, "what in the early Christian community was called *caritas*, doing well by those in need"—but the judgments passed are somehow softer, more humane.

Mary Gordon on questions of love . . . the prose styles of the rich and famous . . . Grace Paley's wonderful new batch of stories . . . Barbara Ehrenreich: what racism and sexism have in common . . . Stanley Elkin's trip to Disney World . . . what's for dinner, Dr. Freud? . . . my father, myself . . . more

"Maternity makes you much more humble about the moral life," Ms. Gordon explains. "The most important things in my life are the feelings I feel for the children; no abstract moral idea could compromise that or could have anything like their potency. I think about it all the time: what would I sacrifice the children for? If I were in Germany, what would I have done?"

How would she have solved "Sophie's choice?" I wonder. "I'd have killed all three of us," she answers instantly. She stops to laugh at herself. "My husband thinks I'm insane to think about these things all day, but I've made him promise that if he's ever in the situation, he will save the children—never me or him."

Ms. Gordon brings a similar artlessness to her opinions about feminism. ("I can't imagine how anybody who has a daughter could not be a feminist.") She knows she is lucky never to have had to sublimate her desire—her *need*—to produce valued and valuable work to her urge for maternity.

"Most of the conflicts that women have about work and domestic life are largely invented by a society that doesn't give a damn if women either contribute to the society or get something out of it," she says. "People can't afford not to work, and it makes me furious, absolutely enraged about the world, that the conflict could be so easily solved—if parents *(Continued on page 234)*

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Talking about books

(Continued from page 232) could share child care, if people could have more flexible working arrangements, if people could have places to put their children in that didn't terrify them. The conflict *must* be solved: it's one of the most immoral things in our society.

"It's very unnatural for *one* woman to be in *one* house with two or three children all day long. It's very crazy-making. It gives you the illusion that you have more power over your children than you really do, and it makes you feel powerless in the outside world.

"The price one pays for not having a life in the outside world is that mothers become tyrannical; they don't want to let their children go."

Both *Final Payments* and *The Company of Women* dealt with troubled and intense relationships with fathers (of the familial or clerical but always difficult type). And in *Men and Angels*, Anne confronts her crises of ethics and choice during a year when her husband—and the father of her children—is in France on a sabbatical. It seems fair to ask Ms. Gordon if she's perhaps letting fathers off easy in her scenario of tyranny.

"Yes," she agrees. "But it's so much harder for a man to be good than it is for a woman. Automatically more powerful, men have much more opportunity to misuse power. There are immense exceptions, but I think that men are brought up, or have been in the past, to be less conscious of the feelings of other people.

"If you told a man that being nice to his kid could be a turn-on, he would think you were nuts. Tenderness is *so* sexy. But the truly sexy thing about a man is to love women. There aren't very many who do, and so that rarity makes it more valuable."

I've fallen into the trap of treating Ms. Gordon as a social commentator rather than a novelist, and I apologize. Ever the lady and always the good sport, she reassures me: "What else are you going to ask?"

Well, whom do you read? I mutter, trying to save face. "The three writers I read over and over again are Virginia Woolf, Jane Austen, and Ford Madox Ford. There is so much beauty in those sentences, and the people are so interesting. I'm not a great Proust fan—I recognize that the sentences are beautiful, but are these people I care about? Not a whole lot—but I get a physical pleasure from reading those other sentences. There is a great human sympathy and a real artistic perfection drawing together.

"Among contemporary authors, I find myself attracted to women, because I think we're doing the most interesting work. The tendency of the novel is to get more abstract and removed and cold, and we are fighting that, on the whole. There are these bad specters—Ann Beattie is one. The other, John-Updike-kind of bad specter is to be as macho as you please, but to use a kind of fake lyricism, as if that wipes out everything.

"John Updike never writes about a genuine inner life, but he uses a sentence that takes up four lines, and that is supposed to be poetry; well, it's not. I don't know why people don't nail him. He's so horrified by the female body, I feel like saying to him, 'Well, then, stop fucking all these women if they are so disgusting. Stop *doing* it, and then telling us how loathsome the whole thing is. Just shut up, or go do it with a guy, but just stop already.' It makes me crazy."

For her next novel, Mary Gordon will again change venues. "It sounds like a TV mini-series, but it's going to be about a woman, now in her nineties, who emigrated from Ireland. She's dying, and it's about how the experience of immigration affects different generations, and how it still has an effect on my generation, but how I think we'll really be the last. It's been done for the Jews, but I don't think anybody's talked about the experience of Irish immigration—except for schlock novelists." Always the moralist, Ms. Gordon smiles. "I think it's too good a subject for them to have."

DEATH BE NOT FUN: Stanley Elkin, who won the 1982 National Book Critics Circle Award for his novel *George Mills*, is a black humorist of Elizabethan exuberance, and **The Magic Kingdom** (E.P. Dutton) is his blackest comedy. An English couple, Eddy and Ginny Bale, have lost their son to cancer after eleven operations. ("May I die now?" he says.) Eddy goes to Queen Elizabeth with an idea. Instead of keeping terminal kids alive for that extra year or two ("*Les pauvres!*" says the Queen), let's take the money and show them a good time. The Queen gives Eddy a check for fifty quid. But "Don't cash it," she says. "Show it around. The money ought to come pouring in. When you have what you think you need you may send the check back."

Eddy collects the money and sets off for Orlando, Fla., and Disney World with: Nedra Carp, Prince Andrew's former nanny; Colin Bible, Eddy's late son's male nurse; a pediatrician named Moorhead who wants to go to Florida because of his interest in Jewish genetic diseases; Mary Cottle, who for complicated reasons has given up men for masturbation; and seven dying children—among them, Rena Morgan (cystic fibrosis, her nose keeps running), Charles Mudd-Gaddis (progeria, eight-years-old, senile), and Lydia Conscience (an abdominal tumor makes her look pregnant). They get to Disney World, meet Mickey and Pluto, Goofy and Dumbo and Donald Duck. Colin has it off with a Disney employee named Matthew, Mary Cottle masturbates, Moorhead researches, Eddy remembers his dead son, Nedra Carp nannies, and one child dies.

We have been treated to an elaborate metaphor for the human condition. The Elkin who wrote *The Dick Gibson Show* thought the human condition could be fun. The author of *The Magic Kingdom* doesn't. Comedy works when things happen that we want to happen. Often these things offend the person we think we ought to be, and delight the one we are. We don't want the things in this book to happen on any level; and, although it's a credit to Mr. Elkin's humanity that we don't, we don't, and the comedy fails. There are, by the way, verbal riffs here as good as Bellow's.

—CHARLES SIMMONS,
author of "Wrinkles."

("Books" continued on page 236)

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Talking about books

Dominating Spirits

WAITING. By Vincent Crapanzano. Random House. 345 pages. $19.95
Reviewed by BARBARA EHRENREICH

In the valley that anthropologist Vincent Crapanzano chose for his latest study, the natives run their farms and businesses, attend prayer meetings, plan children's birthday parties, read daily papers, and gossip about each other's marriages. Seen from the air, the town—he calls it Wyndal to protect the identities of his informants—could be in a prosperous county in Ohio or Virginia,

DAVE SHANNON

except for the mountains that ring the valley. The mountains are barren, "dangerous, alien, and savage"; baboons and leopards sometimes find their way down into the valley. Wyndal's white inhabitants, who are the subject of this book, are "waiting" because there does not seem to be any way out; even the walls around their little corner of South Africa exude a grey, inescapable dread.

This is not white South Africa as seen through Nadine Gordimer's sensitivity and political engagement; this is a white South Africa that has dug itself into a bunker and locked the lid on. For the most part, and with what must have been saintly forbearance, Mr. Crapanzano simply lets his informants state their case. Wyndal's doctor, an Afrikaner, challenges Americans to account for our "Red Indians"—which is fair enough—and then says, "You see, we made a mistake three hundred years ago, when we came to South Africa. We just didn't kill off the Black people."

Mostly, however, Mr. Crapanzano's informants are desperate to be understood. The English want to be appreciated for being more worldly and liberal than the Afrikaners. The Afrikaners want respect for their history of martyrdom, as they see it, by the English, the Zulus, the merciless climate. Both the English and the Afrikaners are eager to explain everything there is to know about the other South Africans, the ones who comprise 83 percent of the population and only a small and token proportion of its electorate. The Blacks and the Coloureds are predictably described as lazy, promiscuous, dangerous, childlike, sullen, and unreasoning by the whites, who do not like to be thought of as racists. Consciously wrestling with her own "paternalism," a farmer's wife confides, "You know what's best for them but you can't tell them. You feel you ought to, and you know you shouldn't. They have to make their own decisions."

"They" are never heard from here, because Mr. Crapanzano's research was approved on the condition that he speak only to whites. But this omission only makes the world of *Waiting* more nearly like the real world of white Wyndal. Blacks and Coloureds can be seen—working in the fields, walking endlessly along the sides of the roads—but they have no way to make themselves heard, to voice an opinion, or, of course, to cast a vote. Very little human solidarity, sociability, or even curiosity extends out from white to black (and not even much from Afrikaner to English). Nor is this awful zone of silence entirely the product of repressive laws. Vincent Crapanzano makes us understand apartheid not only as a "system"—inert, and in place—but as an active achievement of white psychology: it takes an effort of imagination to see other humans as merely "others," defined only in opposition to oneself, grab-bags of undesirable characteristics.

Mr. Crapanzano's analysis of the psychology of apartheid avoids two obvious potential pitfalls. He could have treated the white South Africans themselves as "others," caricaturing them so they could be filed away under "racist pigs" and other safely distancing epithets. Or he could have dwelled too fulsomely on the injuries, the hidden pains, supposedly endured by those in a position of domination. Instead, Mr. Crapanzano patiently traces out the dynamics of racist psychology: to define someone else as the "other"—a negative image of the self—is, of course, to define oneself. And to define oneself as the mirror image of one's demonic projections is to carry a heavy load indeed. If there is a psychic price for being a racist (or, I should think, sexist) oppressor, it must be that all the effort of keeping the "I-other" polarity sharp and clear means that there is little emotional vitality left over for amazement, transcendent self-loss, antic glee, or anything else that makes us not only human but generous and free enough to include others in that category.

American readers will be struck by the parallels between the Afrikaans community and our own right-wing Christian subculture. Both draw cohesive strength from their resentment of a cosmopolitan and urban world that seems to slight them. Both are sexist and sexually repressive; both depend on strict boundaries between male and female, black and white, child and adult to keep their world orderly and comprehensible. Both accept the material comforts provided by technology and class privilege, while finding spiritual release in a vivid fundamentalist world of Satanic conspiracies, dramatic salvations, and imminent apocalypse. And, in practice, both are less willing to put their faith in the gentle savior than in guns, barbed wire, or nuclear missiles.

The parallel may have something to do with a certain demographic symmetry between our countries: if South Africa is a white stronghold in a black continent, America is a torn-off bit of Africa surrounded by a white, or at least, white-ruled continent. The Afrikaners and English took their land from the African blacks; white Americans took the African blacks from their land. And, for what it is worth, slavery—actual, legal slavery—was abolished in South Africa almost thirty years before Lincoln issued the Emancipation Proclamation. Nor should white Americans take great comfort from being the majority race in our own country: the majority of the world's people are black, tan, and yellow—a vast uprooted peasantry that will not be satisfied forever to be treated like unwelcome guests on their own planet.

Perhaps we too are "waiting," if not for a global rebellion by the world's downtrodden majority, then certainly for the literal apocalypse that the superpowers are so amply prepared for. If so, Vincent Crapanzano's brilliant book may help snap us out of the numb suspension, the "uncanny" dread, as he calls it, that goes with waiting as a way of life. He will, at the very least, have left us with a stark new image with which to illuminate the Western condition: that of the Afrikaans farmers, who on their great nineteenth-century trek north into black Africa, carried their wooden coffins along with them in their ox-drawn wagons.

TIME WARP: A beautifully convoluted tale of a young woman, Minnie, shuttling between her past and present, **The Half-Mother** (Little, Brown), by English novelist Emma Tennant, explores the consequences of attempting to slip back into a life diffused by tragedy. In fact, Minnie spends her days, in a small town on Ireland's southern coast, reliving memories clouded by thwarted passion and ambivalence. Her quest parallels a gradually unraveling story of corruption, murder, and madness. —L.F.

("Books" continued on page 238)

Barbara Ehrenreich *is a fellow at the Institute for Policy Studies in Washington, DC.*

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Talking about books

Oedipus *Power!*

QUEENIE. By Michael Korda.
Linden Press/Simon & Schuster.
610 pages. $17.95
Reviewed by MARGO JEFFERSON

The nice thing about an Oedipus complex is the fact that a young boy with drive and ambition needn't confine it to his parents: he may, if he wishes, bypass them altogether in favor of grander objects and greater expectations. This, it seems, is what Michael Korda did with his uncle, a Hungarian director and producer who became the Master Builder and Confidence Man of British film during the 1930s and 1940s. A man

Michael Korda's aunt, the exotic beauty Merle Oberon

THE BETTMANN ARCHIVE

whom few of us may care about today, Alexander Korda dreamed of turning that industry into Hollywood-on-the-Thames; young Michael dreamed of turning into his uncle. "I yearned to have shoes like Alex's, to be famous like him," he wrote in *Charmed Lives*, a family memoir that adeptly mingles personal observation with gossipy revelation. "In the years to come, I dreamed of *being* Alex, and was haunted by one specific image of a man, elegantly dressed, standing on the deck of a ship...a velvet-collared coat thrown over the shoulders in the European fashion and one arm around a very beautiful woman...."

Sir Alexander Korda knew many beautiful women and married three of them. The most celebrated was Merle Oberon, called Dawn Avalon in his nephew's new novel *Queenie*. Though Oberon began as a movie star, then became an international society hostess, her lifelong profession was that of world-famous beauty, with a face that embodied the exotic and the aristocratic, the high-minded and the hot-blooded. These are time-honored dualities and they are also timeworn—like much of Oberon's acting, which tended toward elocution-school archness and finishing-school winsomeness. But the beauty was genuinely timeless. She was best in movies like *The Scarlet Pimpernel* and *Wuthering Heights*, which gave her looks and her affectations an eighteenth- or nineteenth-century sheen. And this is appropriate, because Oberon's life, tracing an arc from the slums of Calcutta to the palatial estates of Europe and Mexico, was likewise sentimental and melodramatic.

At the heart of it, as a 1983 biography revealed, lay a lurid period-piece secret, a taint from the past that forever threatened the future. Merle Oberon was one-quarter Asian, pretending to be four-quarters English; an Anglo-Indian prey to the contempt of both groups; a half-caste and a chee-chee. She kept her secret, and in addition to a career that yielded far more than the few "tragic half-caste" roles she might have won in the British equivalent of *Showboat* or *Imitation of Life*, she acquired a title, high-society credentials, and a fortune in art, jewelry, real estate.

She is an ideal subject for a lush, tawdry secrets-of-the-stars, names-and-brand-names-of-the-famous novel. And who better to write it than Michael Korda who, aside from having been Oberon's step-nephew, pens chatty nonfiction Advice-to-the-Ambitious books with titles such as *Male Chauvinism!*, *Power!*, and *Success!* That being said, there isn't very much to *Queenie* (Oberon's childhood nickname), which briskly and schematically charts her struggles to outwit *Male Chauvinism!*, and her perilous ascent to *Power!* and *Success!*

Vulgar, lust-ridden moguls and thugs are legion, as are drunken, bitter women and virile financiers. Fictional alterations abound, but Mr. Korda cunningly takes advantage of the fact that any reader who knows he was connected to Oberon will wonder if they might not be true. Dawn is shown as a canny woman of semi-independent means; but by the final, overripe fadeout, she has become a doomed victim of her own vain desires. "She had allowed the past, which had always haunted her, to catch up with her at last...She had always relied on her beauty. Now it was all she had left. She had won everything she wanted—at the cost of happiness."

I expect *Queenie* will do well enough, though Mr. Korda puts himself through the paces of the genre without the gusto that gives True Believers like Judith Krantz and Barbara Taylor Bradford a brazen energy. In fact, *Queenie's* tone is not much different from that of Mr. Korda's nonfiction books, or of his columns for *Self* and *Penthouse*. Complacent and jovially (though not always intentionally) coarse, it is the tone of a man who enjoys the fruits (emotional and financial) of amiably condescending to inform and entertain the masses. For me, the real interest of *Queenie* lay in the spectacle of an Oedipal struggle so insistently and posthumously resolved. Sir Alexander Korda died in 1956; Merle Oberon in 1979. The youth who longed to be Uncle Alex, the adolescent who for prestige purposes kept a picture of Auntie Merle on his desk at boarding school, has, so he believes, penetrated—and won illusory power over—their lives.

("Books" continued on page 240)

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BRUNO M MAGLI

Talking about books

LIFE WITH FATHER: The terrific burst of feminist writing and scholarship in the last two decades produced dozens of books studying the bond between mothers and daughters. Only recently has this first intense preoccupation with women's roles eased enough to allow for more questioning inquiries into that other, vexed, sometimes joyful, most crucial of primal relations: the one between women and their fathers. Now Ursula Owen has brought out **Fathers: Reflections by Daughters** (Pantheon), a collection of twenty-one essays, interspersed with quotations on the subject.

The memoirs range from Angela Carter's portrait of her adoring "Sugar Daddy," and elegiac pieces by Doris Lessing and Alice Walker, to lexicographer Rose Rider's searing account of her father's incestuous violence. In between, Grace Paley makes gentle comedy of her immigrant father's inability to understand her distinctly postmodern style. Write more like Chekhov, he tells her, like Turgenev. "Just recognizable people and then write down what happened to them next."

The strongest impression that emerges is of the remarkable compassion women devote to understanding their father's failings as parents, and as men. This is most powerfully illustrated by Mary Gordon's "David," a passionate tribute to the father who died when she was seven. As an adult, Ms. Gordon discovered that her beloved parent had been rabidly and actively anti-Semitic—as well as half-Jewish. The impossibility of reconciling her intense love for him with her notion of evil brings her to an anguished impasse. "The life of the mind condemns him; the moral faculty must turn him aside," she writes. "But . . . in the province of the heart, he rules. Unstained and shining: the first man loved."

—SARA LASCHEVER

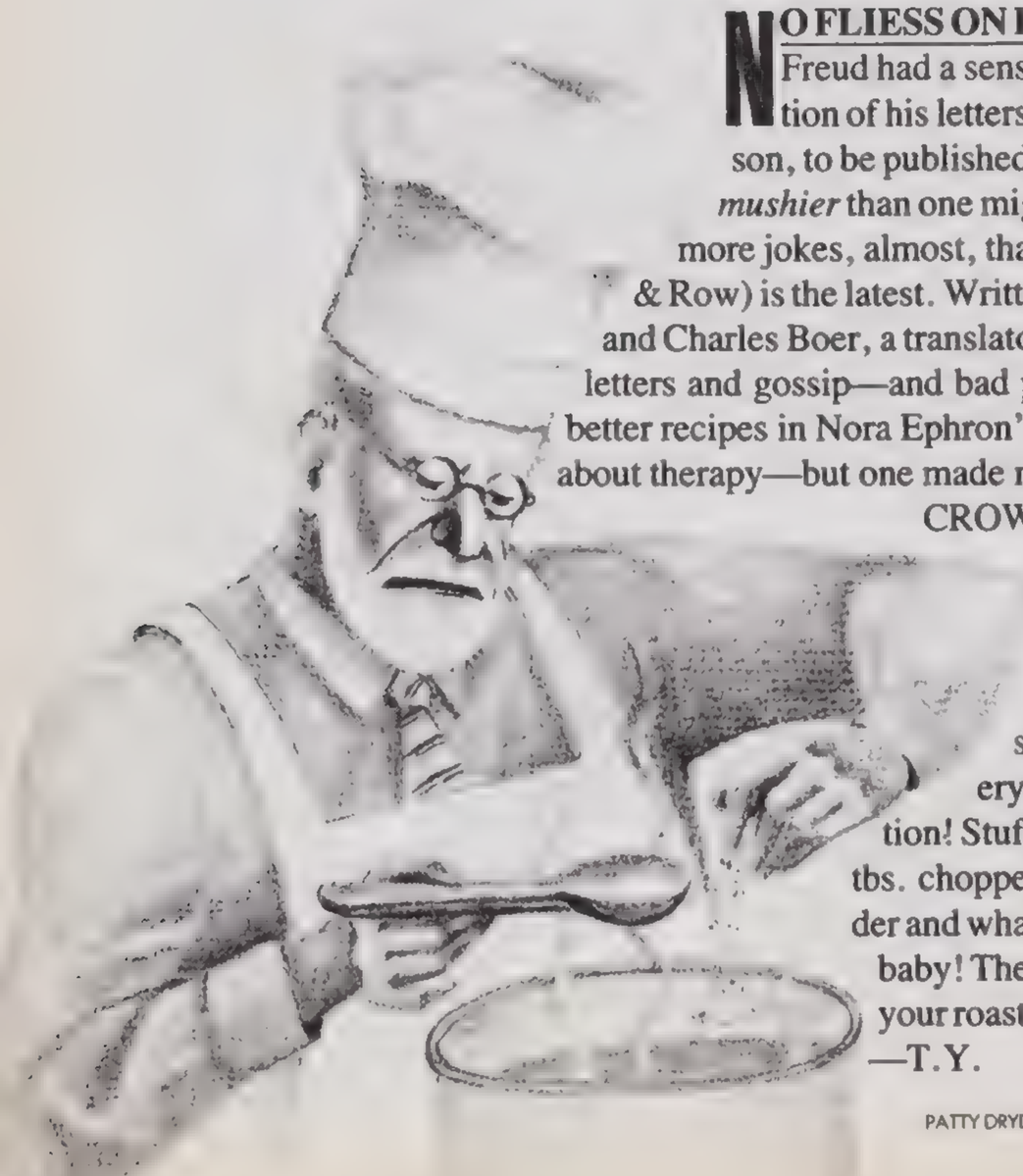
TURF TALK: The short story, in ruins not long ago, has been gentrified: cleaned up, pared down, and overstocked with the kind of trendy items Charivari would remainder. Safe, in a word. Thank God for Grace Paley. Along with the Greenwich Village her characters (mostly) inhabit, she has survived. In a publishing atmosphere that more and more resembles the real-estate market, Ms. Paley's third collection of short stories, **Later the Same Day** (Farrar, Straus and Giroux), is a welcome warning that fiction is still dangerous turf.

Like her contemporary (and neighbor!) Donald Barthelme, Ms. Paley begs to be read aloud, which is why, perhaps, *Enormous Changes at the Last Minute*, a film adapted from three of her stories, seems so . . . *literal*. Hers is a comforting voice—the familiar, colloquial, staccato cadences of a particular community—until we begin to hear what she's really carrying on about. "We were, in fact," she writes in one story, "the soft-speaking tough souls of anarchy."

Antiwar activist, feminist, teacher—Ms. Paley is no polemicist. Even though these stories, selected from work done over the past ten years, bear out her passionate feelings about war, Judaism, parenthood, racism, sex, and death, her ultimate concern is the anarchy of the human heart. In "Love," a woman sees an old friend, now estranged from her by politics and betrayal: "In a hazy litter of love and leafy green vegetables I saw Margaret's good face, and before I remembered our serious difference, I smiled. So foolish is the true lover when responded to that I took her hand as we passed, bent to it, pressed it to my cheek, and touched it with my lips."

Ms. Paley, however, is anything but foolish. She knows the Noble Truth that life is suffering, and her love is stretched to the breaking point, peppered with wit, saved from drowning by irony. In "Friends," a woman, dying of cancer, talks about her daughter: "You know the night Abby died, when the police called me and told me? That was my first night's sleep in two years. I *knew* where she was."

—TRACY YOUNG



NO FLIESS ON FREUD: While there is scant evidence that Freud had a sense of humor (a new, more complete collection of his letters to Wilhelm Fliess, edited by Jeffrey Masson, to be published next month by Harvard, shows him to be, *mushier* than one might have imagined), he has been the butt of more jokes, almost, than God. **Freud's Own Cookbook** (Harper & Row) is the latest. Written by James Hillman, a practicing analyst, and Charles Boer, a translator, it is an odd stew of Freudiana—snips of letters and gossip—and bad puns ("Erogenous Scones"). You'll find better recipes in Nora Ephron's novel *Heartburn*—which is also funnier about therapy—but one made me chuckle out loud: "MEGALOMANIA CROWN ROAST OF LAMB . . . from the pen of Wilhelm Reich: Let go! Buy a whole crown from your butcher! Tip your butcher! Put on a chef's hat! Turn your oven up to 500°! Season the crown with salt and pepper and rosemary sprigs and everything else you have in your herb collection! Stuff the crown with a mixture of 2 tsp. sage, 2 tbs. chopped onion, parsley, chervil, thyme, coriander and whatever else you want. It is your crown roast, baby! Then come to your senses. Do you really want your roast to go up in flames? . . ." You get the drift.

—T.Y.

("Books" continued on page 242)

PATTY DRYDEN

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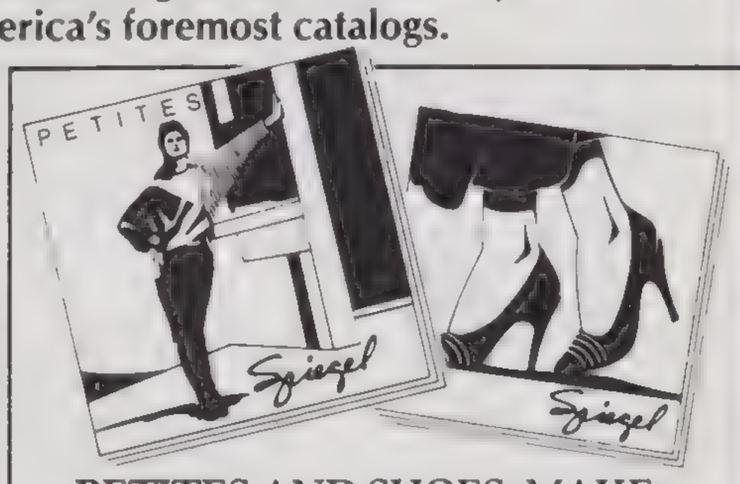

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Talking about books

Fernanda Eberstadt: Young, Gifted, and *Really* White

A fledgling writer tries her right-wings
By CHRISTOPHER COX

BRIGITTE LACOMBE

A fourth-floor walk-up within spitting distance of the Eighth Avenue McDonald's was not what I imagined for the young writer with a Park Avenue past: Fernanda Eberstadt, whose first novel, *Low Tide* (Knopf), has just come out. A thigh-high Charles X sleigh-bed did double-duty as a sofa, but otherwise the sunny studio was as simple and utilitarian as a girl's first dorm room.

I found a quite different feeling in *Low Tide*. A delirious prose poem, really, it draws its life from an odd, eerie imagination and from a style that is jeweled, idiosyncratic, and personal. But first and foremost it is a novel about intellectual and spiritual discipline—and passion. Living in a "dark intoxicating grave of a house" in New York, Jezebel Western has lived her privileged childhood less in the real world than inside the stories told by her mad, melancholy Southern mother and their spooky old black cook. Jem Chasm, half-English, half-Mexican, lives at Oxford on a trust fund; a ruthlessly eccentric and charming monster surrounded by admirers. Two kindred spirits, bred on extremes, they involve themselves in a cold, worshipful form of passion. Fernanda puts it in a nutshell: "It's about mixed-up teenagers trying to find out how to live."

That Fernanda Eberstadt is a writer seems quite natural. She was born in New York City in 1960, attended the exclusive Brearley School, and then went directly to Magdalen College at Oxford. Her maternal grandfather was Ogden Nash, and her mother is Isabel Eberstadt, whose novel *Natural Victims* was published in 1983. "I always knew I was a writer," Fernanda told me. "My mother and I used to sit in bed and write each other stories all day, and I started a new novel every week. The only one I finished was called, very pompously, *A Reason To Die*."

While she heated up soup and *Kouliabaka* from the Russian take-out around the corner, I scanned the titles in her bookcase: *Special Warfare: Area Handbook for Cuba* (1961); *Russia Under the Old Regime; Hitler: A Study in Tyranny; Zionism*. Her novel is such a wild work of imagination and stylistic eccentricity that I was surprised when she told me that her great passion is scholarship. Given her druthers, she'd write "something didactic, with vivid illustrations. I like best writing about present-day politics—Communism and Communist countries."

As Fernanda dragged the only two chairs in the room up to the table, a fan of sunlight opened on cue across a dime-store American flag that hung on the wall. "I'm a great patriot," she said, "an American above all else. When I was a kid I think I had an esthetic problem with my country—I hadn't gotten to like American accents, for instance. But I think a lot of snotty kids are like that. Now I think of joining the Marine Reserves. We have some freedom of choice during peacetime, but if there was any hint that our country was going to war, I'd be the first to enlist."

When I mentioned that *this* patriot disagreed with some of her views, the ghost of a scowl flew across her face like the shadow of a bat. But she recovered with grace and a sly smile: "I'm hoping to meet someone more right-wing than I am, but that hasn't happened yet."

Now, she's gearing up for a new novel—"a big, big idea" she wouldn't talk about. Having cleared the table for tea, she did say, "The greatest writers have been to some degree pillars of orthodoxy—Shakespeare, above all—and the great novels affirmations of life. I want to write a big, joyful book that is wholly American, rooted in good American values, that celebrates conventional wisdom and the ordinary." In a quieter but clear voice she added, "My other aim is to write for the glory of God, and some day I'll get to that."

Christopher Cox *wrote "A Key West Companion."*

READ THIS! One out of ten adults in America is functionally illiterate: he can't read the newspaper or directions on a prescription. The Coalition for Literacy wants to change that, but they need volunteers, for one-on-one tutorials, to do it. National Library Week runs from April 14-20: What could be a better time to help? Call 1-800-228-8813.

GETTING METAPHYSICAL: The idea of a young homosexual Englishman and a bitter old Buddhist woman meeting in Sri Lanka and probing the underbelly of life leaves few face-saving hatches open for a writer's escape; so, Andrew Harvey's **One Last Mirror** (Houghton Mifflin) could have turned out embarrassing. But the novel is marvelous. Writing with a restrained lyricism that evokes both East and West, Harvey, a poet and the author of the travelogue *A Journey in Ladakh*, uses the encounter to examine the dissonances in more familiar relationships—men and women, Orient and Occident, men and men, women and women. With enough coarseness and cynicism to ground its metaphysical explorations in reality, *One Last Mirror* confronts, penetrates, and ultimately shows a way out of the decadence it recognizes in ancient and modern cultures. —N. K.

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entertaining

Glorious happenings:

D.C. dinners, New York hostessing.

With Glorious Food,

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By André Leon Talley

Drue Heinz, inveterate New York and London hostess, flies them across the Atlantic for her dinners. Annette Reed, wife of American Heritage publisher Samuel P. Reed, uses them when "lots of food is demanded" as well as for all-out special events such as her daughter's winter country wedding party. For a party of four hundred or a mere dozen, Glorious Food, a fourteen-year-old catering concern, has been a prominent name in Manhattan for entertaining with style. Now, after a two-year presence in socially active Washington DC, a departure: Glorious Food opened, in February, the new Glorious Café, a bistro-style restaurant with a special dining room for private dinners.

Partners Sean Driscoll, a former television producer, and Jean-Claude Nedelec (who originally nurtured his dreams of becoming a celebrated chef in his native Brittany and apprenticed at Paris' George V Hotel) have certain keys that regularly unlock doors to successful parties. "Presentation is essential. So is quality, and they've kept that," says Lily Auchincloss, another New York City hostess who maintains a log full of Glorious Food ideas and menus that she has used successfully over the years.

"I love Glorious Food because they come in and suddenly they're part of the family. They know exactly what to do. I have used them for large buffets for thirty, as well as when I have had fourteen for a sit-down dinner. Around this time of the year, my favorite menu is a wonderful first course of pasta with caviar, followed by lobster with vegetable salad, then a *croquembouche* (a pyramid of miniature carmelized cream puffs). My tables are red, and I never use flowers on the tables—simply lots of candles."

"Presentation is 75 percent of the scheme," says Sean Driscoll. "The second part is the food and the ability to come into one's kitchen or pantry and blend in. We try not to present an evening like something that's prepackaged."

Evenings in Glorious Café's private dining room are fast becoming Washington's way to entertain. Michael Deaver used the room when he gave an Inaugural-time birthday dinner for wife Carolyn. Part of that night's menu: in place of birthday cake, Nedelec served a vacherin (pear-sorbet-filled dessert), which arrived at table escorted by waiters carrying four-foot-high Italian sparklers. For the vacherin, Nedelec mounts a refectory table hours before dinner, whisks boiled water and sugar with a specially designed steel utensil to get six- to eight-foot-long garlands of spun sugar to mound around the dessert.

What's in demand now? Says Driscoll: "Top New York hostesses do not want mystery food. That's serving something with a murky sauce or so artfully arranged and presented that the guests haven't a clue as to what they are being served.

"Diet-conscious menus for entertaining are becoming increasingly popular. Meats are still considered premier for main courses, but we are finding veal is becoming a favorite rather than beef." (Glorious Food served medallions of veal at an Inaugural luncheon for President Reagan hosted by the Joint Congressional Committee.) "Veal for smaller dinners is definitely current, but I would like to introduce, for really private dinners, sweetbreads and veal kidneys. Kidneys can be prepared in many ways and are just as attractive as fish or poultry."

From top: A still life of fresh vegetables, part of the daily visual motif at Glorious Café in Washington, DC, arranged by chefs Jean-Claude Nedelec or Tom Byrne. Menus at the Café evolve from Glorious Food's catering expertise. One specialty: vacherin, a pear-sorbet-filled dessert garlanded with six-foot-long strands of spun sugar. Pictured right, on faux-marble plates from Villeroy & Boch, a Glorious first course: fish ragout of Brittany scallops with roe, poached oysters, salmon, red snapper, shrimp, and truffles.

BRIAN HAGIWARA

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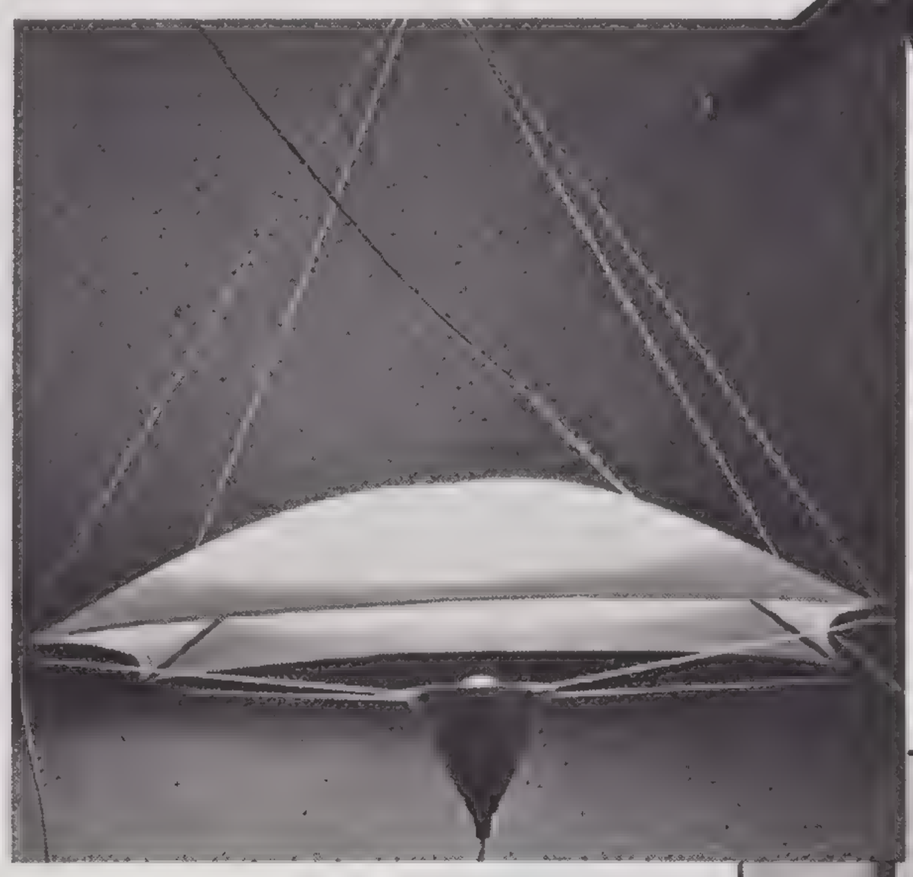
living

The most innovative, exciting, new stores in Milan—High-Tech and Zeus—look beyond Italy for their names and their designs

High-Tech and Zeus are the New Wave stores in Milan that are generating this year's excitement, drawing crowds of modishly dressed young people and causing talk around town. They both import the look of American industrial hardware and transform it into sophisticated furnishings. High-Tech differs from Zeus both in its willingness to reach beyond Italy—especially to Spain and France—for its design talent and in its zany sense of humor. In the cluttered, colorful shop, there are such amusing touches as color television sets all running the same old Marilyn Monroe films with Japanese subtitles, and table lamps with bases of shapely women's legs in high heels. The philosophy is "to import the American idea of living with pared-down, industrial-looking furniture into normal Italian flats," says director Bruno Rainaldi.



High-Tech's diverse wares include a dining chair (top) by Philipe Starck, enlivened with a jungly cotton print. Wooden table (above) from Barcelona. Fabric (far left) wittily represents a kitchen, Oriental rug style. A fabric-and-cord lamp looks like a kite.

The genesis of Zeus, an avant-garde Milan shop for fashion, furnishings, fabrics, graphics and interior design, was purely pragmatic. Seven friends in different disciplines needed space to work and decided to share a warehouse. On the team, there are a graphic artist, a surveyor, two fashion designers, a fashion distributor, a painter, and an architect. Their high-ceilinged, gracefully arched, enormous space makes a spectacular setting for displaying their radical designs.

At Zeus, Peter Wettstein's slender floor lamps (Swiss imports) are displayed (above right) in tandem with clothing. Maurizio Peregalli, an architect and Zeus co-owner, designed the sleek, angular chairs and stools (left and right), with rubber backs and seats

FRANÇOIS HALARD

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living

Linen—the real thing returns with a new snap, irresistible colors, classic luxury

By Barbara Plumb

In a year when caviar is the main bill of fare in one New York City restaurant, it may not be surprising that among a certain clientele fine linens have nudged out the modern wash-and-wear mainstays so long in favor. Cotton, being available in a no-iron version, caters to the practical demands of women who want natural fibers in their sheets and tablecloths as well as in their clothes. Linen, by contrast, almost wrinkles if you breathe on it. Although linen requires special treatment, more and more discriminating shoppers seem to feel it is worth the effort because the feel of linen—especially linen sheets—is without equal in down-home sensuality. Small wonder that in Europe the family linens are handed down and slept in and used and loved for generation after generation, an essential ingredient of a well-stocked trousseau.

Although quality linens are typically associated with ladylike prints or antique hand work, an Italian company, Castellini, has kicked over the ornate traces with a chaste approach to pared-down elegance consisting of beautifully rendered stripes in gloriously subtle pastel shades. The crisp, clean designs—jaunty and naïve—appear almost healthily well-scrubbed—a delicious counterpoint to spring.

Crisply striped Castellini linen become a striking focal point, while blending compatibly with surrounding furnishings in dining room or bedroom. Tablecloth *(above)* subtly alternates a constant yellow stripe with alternating lines of pink or blue. A striped comforter cover *(below)* doubles as an elegant bedspread. Though contemporary in feeling, the linens would harmonize equally well with antique furnishings and tablewares. As a complement to the bed and table linens pictured, Castellini makes bedsheets and bedspreads, as well as flat-weave linen towels for the bath and cotton/linen blend dishtowels in the same distinctive color range. All are available at Jane Wilner at Henri Bendel in NYC.

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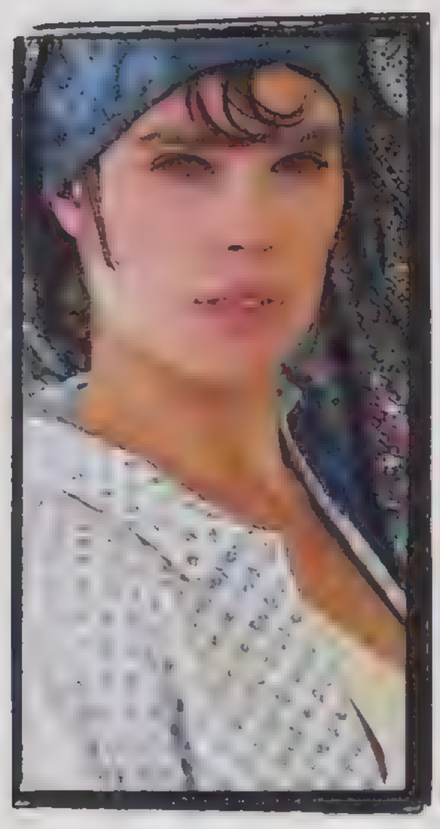

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Rieslings from Alsace

prove themselves

a great match for

spring's light foods

By Martin Gersh

Thinking about white table wines at this time of year brings to mind a problem I have always had with the great Riesling grape. Though I adore sweet German late-harvest Riesling dessert wines—the Beerenauslese and sublime Trockenbeerenauslese (commonly referred to as T.B.A.)—I have been saddened again and again by my inability to respond to and therefore recommend as food wines virtually all of the relatively "dry" Rieslings I have sampled from the Kabinett, Spätlese, and Auslese categories.

Matters are not improved even when the examples come from superior vintages and highly esteemed producers. I have been troubled by what I perceive as an unsatisfactory alcohol-acid balance in those white wines, resulting in a taste that is slightly too sweet and insufficiently crisp to excite me to the point where I wish to drink them with my dinner.

Startlingly, while assembling a group of intriguing whites to recommend here, I encountered a substantial number of Rieslings from Alsace that at last displayed all the provocative taste characteristics I have so long admired in Chardonnays, Sauvignon Blancs, Greco di Tufos, and Fiano di Avellinos. Celebrated for its distinctive whites, that northeastern corner of France also supplies table wines made from the Gewürztraminer, Pinot Gris (known there as Tokay d'Alsace), Pinot Blanc, and Sylvaner grapes.

Yet another recent "discovery" of mine is a surprisingly complex Soave—just one of several delightful Italian entries in this collection. Though my list is heavily weighted with the wines of Alsace and, to a lesser degree, Italy, a couple of fine California whites and one French Sauvignon Blanc from Margaux have managed to slip in. Down to the most modestly priced bottle, they are all intellectually stimulating wines that marry well with food—precisely like the best reds.

RECOMMENDATIONS

Italy

Soave Classico Superiore 1983 (Mirafiore) Dignified, smooth-textured, well-balanced, possessing vivid pear-like fruitiness—most praiseworthy. Vintage rating: Good. Best drinking: for the next 1-1½ years. Aeration: 20–30 minutes. $4-$5.

Gavi 1983 (Fontanafredda) An uncommonly good, moderate-to-large-bodied Piedmontese white whose prolonged, extremely pleasing melon-like flavor is very much in evidence. Vintage rating: Good. Best drinking: for the next 2 years. Aeration: 40-50 minutes. $6-$7.

Pinot Bianco di Puglia 1983 (Rivera) From the Apulia region of southern Italy, a small-scaled, affable wine with a lemony-lime taste aspect and a hint of sweetness in its finish. Vintage rating: Good. Best drinking: for the next 1½ years. Aeration: 15-20 minutes. $2.50-$3.

Luna dei Feldi 1983 (Santa Margherita) Made in the Trentino-Alto Adige region from Chardonnay, Traminer, and Müller-Thurgau grapes, this is a rich, excellent white with a second taste that lingers long on the palate. Vintage rating: Very Good. Best drinking: 2½-3 years. Aeration: 15-25 minutes. $11-$12.

Pomino 1983 (Marchesi de' Frescobaldi) One of the most extraordinary wine values around—wonderfully elegant, oily in texture, with pinpoint concentration. Vintage rating: Good. Best drinking: for the next 3 years. Aeration: 35-45 minutes. $5-$6.

U.S.A.

Wm. Wheeler Chardonnay 1982 High-style, fascinating, revealing classic Chardonnay fruitiness enhanced by a long-enduring aftertaste—a lovely Sonoma County wine. Vintage rating: Very Good. Best drinking: for the next 1½ years. Aeration: 10-20 minutes. $10-$11.

Buena Vista Chardonnay Special Selection 1982 Characterized by discreetly refined fruitiness and satiny texture, this moderate-sized, civilized wine from Sonoma Valley is quite beautiful. Vintage rating: Excellent. Best drinking: for the next 1½ years. Aeration: 30-40 minutes. $12-$13.

France

Riesling 1983 (Alsace Willm) Exceptionally fine, sumptuous, and delicious, with a taste that just goes on and on—and contains not a trace of sweetness. Vintage rating: Great. Best drinking: for the next 3 years. Aeration: 20 minutes. $4.50-$5.50.

Gewürztraminer Réserve 1982 (Domaine Zind Humbrecht) Highly aromatic, powerful, super-abundantly fruity, this is a distinguished Gewürztraminer. Vintage rating: Good. Best drinking: for the next 3–4 years. Aeration: 45 minutes. $6-$8.

Pinot Blanc Cuvée Les Amours 1983 (Hugel) Unostentatious and very pretty, displaying citrusy fruitiness and small-to-moderate scale—a laudable wine. Vintage rating: Very Good. Best drinking: for the next 3 years. Aeration: 35-45 minutes. $4-$5.

Riesling Herrenweg Turckheim 1981 (Domaine Zind Humbrecht) Big and bold, featuring lime-like fruitiness marked by a perceptible tang—outstanding in every way. Vintage rating: Very Good. Best drinking: for the next 5-6 years. Aeration: 1 hour. $8-10.

Riesling Réserve 1982 (Domaine Zind Humbrecht) An eminently urbane Riesling—cohesive, high in tonality, smallish in body, with a subtle grapefruit-like fruit component. Vintage rating: Good. Best drinking: for the next 5-6 years. Aeration: 1 hour. $6-$8.

Riesling Brand Grand Cru 1981 (Domaine Zind Humbrecht) Spirited, sophisticated, terrific—with a fine fusion of all its elements highlighted by a delightfully astringent touch of bitter-lemon. Vintage rating: Very Good. Best drinking: for the next 5 years. Aeration: 30-40 minutes. $13-$15.

Sylvaner 1981 (Hugel) A straightforward wine—moderately large-bodied, quietly fruity, very nice indeed. Vintage rating: Very Good. Best drinking: for the next 2-3 years. Aeration: 40-50 minutes. $4-$5.

Riesling Hengst Wintzenheim 1979 (Domaine Zind Humbrecht) Harmonious on every level, with reserved lemony fruitiness—a white wine of exceptional stature. Vintage rating: Very Good. Best drinking: for the next 3 years. Aeration: 15-20 minutes. $15-$17.

Riesling Clos Haüserer 1981 (Domaine Zind Humbrecht) Truly splendid—luscious, enchanting, large-scaled, with a melon-like flavor aspect adorned with extraordinary hazelnut overtones. Vintage rating: Very good. Best drinking: for the next 5 years. Aeration: 30-40 minutes. $12-$15.

Gewürztraminer Vendange Tardive 1976 (Hugel) Though it shows marked sweetness in its finish, this sumptuous, spectacular Gewürztraminer has a classy, crisp spiciness that coalesces beautifully with food. Vintage rating: Great. Best drinking: for the next 3 years. Aeration: 15-20 minutes. $21-$23.

Riesling d'Alsace 1983 (Aussay) Bone-dry, agreeably tart, generous in body—a superior Riesling. Vintage rating: Great. Best drinking: for the next 3 years. Aeration: 25-35 minutes. $3.50-$4.50.

Tokay d'Alsace Vieille Vigne 1982 (Domaine Zind Humbrecht) A knockout—huge, dense with fruit, charmingly smoky yet faintly sweet, a superb wine that derives from vines that are at least forty years old. Vintage rating: Good. Best drinking: for the next 6 years. Aeration: 35-45 minutes. $12-$15.

Pavillon Blanc du Château Margaux 1981 Very much like its 1976 version, this white Margaux is monumental, dynamic, oily-textured—with vibrant, lemon-tinged fruitiness. Vintage rating: Good. Best drinking: for the next 4 years. Aeration: 35 minutes. $33-$35. ▽

MATS GUSTAVSON

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food in vogue

The caviar of Spring: tender ceramic shoots of asparagus cradle the real thing...Mexican food, the next step

By Barbara Kafka

Spring's harvest meal—just bundles of fresh, vividly green asparagus and their French majolica counterparts

Recently, I gave myself the most extraordinary gilding-the-lily present. It all started the evening that I ate dinner at the Auberge du Jarrier in Biot in the South of France. The night was warm, the friends loving, the outdoor terrace charming and thickly canopied by vines, the food excellent. We also were flushed with a sense of triumph since it had taken weeks to achieve a reservation. On the way out, I noticed a vitrine infinitely more alluring to me than the usual restaurant displays of the glitter of jewelry. It was filled with an enchantment of French majolica. A sign announced it as belonging to a then-unknown-to-me shop, La Fenouil.

Texless Mex at Cafe Marimba—grilled salmon with a coolly dangerous Margarita

The next day, despite the hot sun, after a telephone call and a few wrong turns, I found the shop consorting with the golf club of Biot. It specializes in antiques for the kitchen, especially nineteenth-century French majolicas. That was when I turned into a lily-gilder. I purchased more than I could afford of asparagus plates. I bought a set made by the factory of K & G St. Clement, decorated with pale, lavender-tipped asparagus and flowers in ravishing pinks and celadon greens on a creamy ground, and assorted unmatched plates in a whole galaxy of tender colors. There were intricate sauce boats with handles made of crossed asparagus. Some of the plates were decorated with the design of a folded napkin in the center as if the asparagus had just been set to drain. All of the plates had hollows to fill with sauce. Some also had artichokes in the design to indicate two possible forms of service.

The plates' extraordinarily gay colors were a revelation to me as I had previously been familiar with only the rich, dark colors of English majolica. I set a table in the color of spring either with matching plates or put out the whole collection. Since good asparagus is not financially feasible all year around, I also use the plates for cold first courses. Now that asparagus is coming into abundant season, I am tempted to try Nika Hazelton's all-asparagus dinner, outlined in her new book, *From Nika Hazelton's Kitchen* (Viking).

Look out for individual plates and collect them. Diane Love and Barney's, both in New York City, had some when last visited. Sometimes you may be lucky enough to find a serving dish—usually a slotted cradle set over a matching platter so that the asparagus can drain. Rarely, you will find a sauce boat to match. If you do and don't buy it for yourself, let me know.

Speaking of spoiling myself, one of the best presents I ever gave myself and my house was the planting of an asparagus bed four years ago. By practicing self-restraint—cutting no asparagus for two years and only sparingly last year, I have attained a mature bed. A feverish pitch of anticipation keeps my pleasure from waning starting with the first few spears cut and eaten raw before I get back to the kitchen, through the mid-season plentitude that finds me inventing new asparagus recipes even though my favorite preparation is simple boiling, up until the last fat spears of the season. In a really good year, there are enough asparagus stalks left even after the most greedy eating for me to freeze some for a mid-winter jolt of hope. I rinse off the asparagus and dry it. I place the stalks in a single layer on a baking sheet and put them in the freezer on the coldest shelf. When they are frozen, I gather them into bunches and place in plastic bags.

My favorite bought asparagus is like pencil-thin grass and doesn't even need to be peeled. With that I make a light and simple soup. (*Recipes with asparagus on page 260*).

One of the best presents I ever gave myself was planting an asparagus bed

It is amazing that with the proliferation of Southwestern restaurants around the country in recent years that there have been so few real Mexican ones. Zarela Martinez has set out to remedy the lack. She has opened, with the ever-energetic Ed Schoenfeld, Cafe Marimba (1115 Third Avenue, New York, NY 212-935-1161, entrance really on Sixty-fifth Street). The design by Sam Lopata is based on some of the best of contemporary Mexican architecture.

After you have had a very good Margarita or a straight shot of an unusual chilled Tequila, go on to some dishes that may surprise you. The fish and seafood—Mexico has long coast lines—are fresh, flavorful, and spiced discreetly enough so that you can actually taste the main ingredients. Try a red snapper hash or the shrimp with garlic and chilies. This is not the place for tacos. It is the place for a terrific butterflied pork chop. I think you will see the

(Continued on page 260)

BRIAN HAGIWARA Details, last pages

Guess what candy bar he would eat if he were around today.

Rich, delicious Skor. Truly a total indulgence.

(Continued from page 258)

influence of this expanded repertoire for some time.

Increasingly, restaurants have become the way we learn about new foods. It is logical that books by American chefs will be our new cooking guidelines. We have already seen the huge success of Alice Waters' books and the inundation of books by three-star French chefs. This last year there have been two public television programs displaying the prowess of the chefs of New York City and San Francisco. These were accompanied by paperback cook-along texts. The best chef's book on the current scene is *Cooking with the New American Chefs*, by Ellen Brown to be published by Harper & Row.

She has chosen with a sure reportorial instinct and accurate palate twenty-five of the foremost chefs. There is enough information about them and their styles. There are expertly tested recipes arranged not by chef but by menu category so that the book is easy to use. It pleases me that five of the chefs are women.

I am delighted to have Mark Miller's (owner of Berkeley's Fourth Street Grill) recipe for Yucatan Seafood Stew. Its combination of south-of-the-border seasonings, fish, and seafood from East and West Coasts, and French technique tells us what it's all about.

I would also like to point you at *Desserts with Spirit* by Robert Carmack and Gino Cofacci (Atheneum). The "spirit" is in the range of liquors used in the recipes. Many of the desserts are unusual and all should bring dinner to an end with panache. The book also has a sentimental significance to me. The introduction is by James Beard, Gino Cofacci's friend of many years and Robert Carmack's teacher. It seems fitting that these should be his last published words. Friendship, cooking, and teaching meant so much to him. *Ave atque vale*.

ASPARAGRASS SOUP

(six servings)

48 thin asparagus spears
1 whole chicken breast skinned and boned
1½ quarts chicken stock (may be canned)
2 tablespoons coarsely chopped fresh dill
Salt
Sour cream optional

Snap off asparagus tips so as to retain 2½- to 3-inch lengths (save stems for Asparagus Mousse recipe that follows). Slice chicken breast into thin strips the size of the asparagus tips. Bring chicken broth to a boil. Reduce to a simmer. Throw in the asparagus tips and chicken strips. Stir and cook for about three minutes or until the chicken is opaque. Add dill and salt to taste. Serve immediately. A spoonful of sour cream can be added to each bowl if there are no dieters.

This is a first course for six people. It is perfect, at lunch, before an herb omelet, with salad and cheese, or, at dinner, before a roast chicken or a poached salmon.

A somewhat more elaborate introduction to a meal can be made with the leftover stems of a previous meal's asparagus. You will have an elegant pale-green mousse surrounded by an ivory sauce; no cream in the rest of the meal, please. The sauce would be good made on its own as an accompaniment to steamed or boiled asparagus. Just spoon it into the hollows of asparagus plates or put out small individual bowls. Accompany it with a chilled Alsatian Gewürztraminer.

ASPARAGUS MOUSSE WITH WHITE WINE SAUCE

(eight servings)

Mousse
1½ pounds asparagus stems
8 thin, round slices carrot
4 large eggs
1 cup heavy cream
Salt and freshly ground pepper

Sauce
2 tablespoons unsalted butter
½ cup chopped, peeled shallots
1 cup dry white wine
1 cup good chicken stock
1½ cups heavy cream
Salt and freshly ground pepper

Bring a large pot of salted water to a boil. Cut the asparagus stems into 2-inch pieces. Cook until tender. Drain under cold running water. Pass through a food mill. You should have two cups of purée.

Preheat oven with rack in the middle to 350°. Put one quart of water on to boil. Butter eight ½ cup dariole, timbale, or soufflé molds. Place a carrot slice in the bottom of each mold. Line the bottom of a roasting pan with two sheets of newspaper.

Mix purée with eggs and cream. Season to taste with salt and pepper. Divide mixture evenly among the molds. Tap each mold on the counter to settle the mixture and eliminate air bubbles. Place molds on the newspaper and place roasting pan in oven. Pour the boiling water into the roasting pan.

Bake for thirty minutes. Unmold onto individual plates and spoon around them some of the sauce, made while the molds are in the oven.

Heat butter in a saucepan. Add shallots and cook over medium heat—do not brown—until soft.

Add the white wine, and cook at high heat until reduced to a glaze. Add the chicken stock and reduce by half. Lower heat to medium. Add cream and cook until sauce is thick enough to coat the back of a spoon.

Put sauce through a fine strainer, pressing on the shallots to release all their liquid. Season to taste with salt and pepper.

The mousse mixture and the sauce can be made a few hours ahead. Bake the mousses and reheat the sauce before serving. ▽

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A balloon above Seville's thirteenth-century Tower of Gold

For a privileged peek at Spain, a new group of deluxe one-week tours sends travelers soaring above the country's castles and cathedrals in hot-air balloons. Organized by World Balloon Tours of Denver, these first-time "Balloon Adventures in Spain" offer two itineraries: one covers Andalusia and the Costa del Sol; the other flies around Barcelona and the Costa Brava. In addition to ballooning, these trips promise luxurious stays at some of Spain's best hotels and paradors. Examples: the art-treasure-filled Hostal de la Gavina at S'Agaro, the recently renovated Ritz in Barcelona, Marbella's ultra-posh Puente Romano, Parador Alcazar del Rey Don Pedro (a former Moorish Palace) near Seville; $2950 covers hotels, most meals, ballooning, Champagne, receptions; but not air fare. Departures: May 10 and 24 for the Costa del Sol, June 8 and 22 for the Costa Brava. For details, see page 269, travel agent, or call: (303) 777-6877. Note: World Balloon Tours will send travelers a video cassette of what to expect on a balloon adventure; a $59 (refundable) deposit is requested.

If a trip to Japan isn't in your current travel plans, the next best thing might be a "Japanese Experience" at The New Otani hotel in the Little Tokyo quarter of downtown Los Angeles. This sensual one-night package provides a Japanese suite (with *tatami* bedroom, *fouton* bed, sunken hottub) plus *sake, shiatsu* massage, Japanese dinner, breakfast. Price: about $350 per couple. For further information, see page 269, travel agent, or call: (213) 629-1200.

"The Rock" opens up

With its border to the Spanish mainland sealed off for sixteen years, the only way for travelers to visit the Rock of Gibraltar and the fascinating British Crown Colony that edges it has been by air or by sea. Recently, however, Gib's Spanish border was reopened to tourists—and this eccentric vestige of the British Empire again can be included on trips to Southern Spain.

ready to roll

In Scotland, an exciting new train makes its debut May 15. Offering great privacy, sensational sight-seeing, and extraordinary comfort, "The Royal Scotsman" features opulent 1890s dining and lounge cars, luxurious sleeping compartments, with private showers. Two three-day itineraries are scheduled—and may be dovetailed easily. Both begin in Edinburgh, travel routes rarely seen by tourists, make lots of stops for visits to great houses and gardens. At night, the train parks so passengers can sleep soundly and not miss any scenery; $1340 for three days—includes all meals, wine, bar, excursions; the six-day trip goes for $2380. For details, contact Abercrombie & Kent at (800) 323-7308—or see page 269 or travel agent. Departures through September.

new way to london

British Caledonian Airways—known for its innovative in-flight service (it helped pioneer "business class" flying back in the 'seventies) begins daily hops between New York's JFK and London's Gatwick airports May 1. Reservations/information: (800) 231-0270.

COOK OUT, ITALIAN STYLE *In the lush hills outside Florence, the dreamy Villa San Michele hotel (left) turns cooking school this August when Italian cuisine star Marcella Hazan drops by to teach a mini-course in open-air cooking. The program (August 12 to 16) costs about $800 per person (based on double occupancy), includes four nights at the hotel, three classes, most meals. For information and/or reservations, call The Leading Hotels of the World: (212) 838-3110; or turn to page 269.*

W GONTSCHAROFF/C L I

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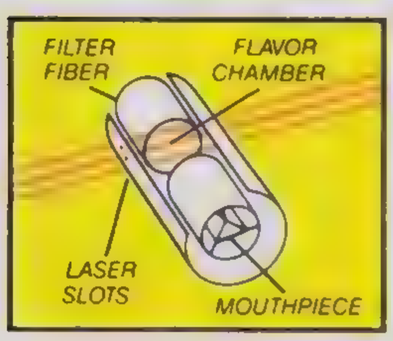

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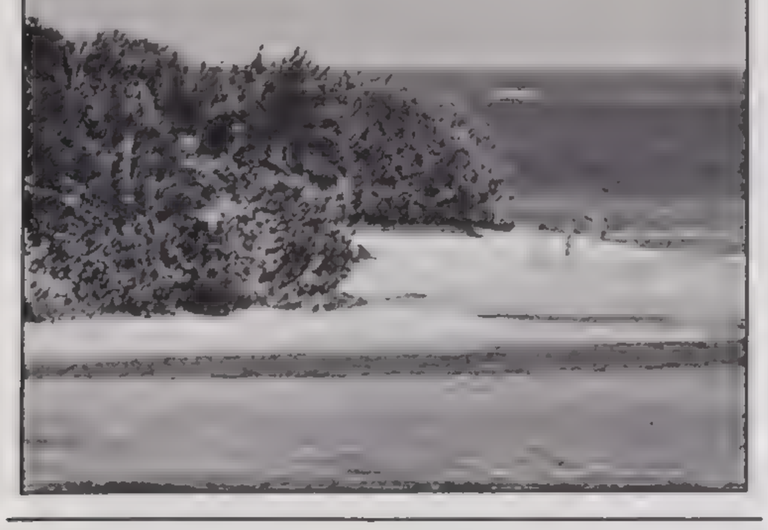

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travel

Seductive Savannah: beyond the oak-shaded boulevards, the gracious squares, the Southern stance . . . a powerful port town with gutsy charm

By Jan Morris

Southern life: a house on Bull Street

Riding down to Georgia, curious to discover what was left of that fabled abstraction, Southernness, I came to the old seaport of Savannah, and discovered an altogether different quality—Savannahness!

This was not at all what I expected. Savannah after all is the port of Atlanta, that epitome of Southern legend as of Southern boom. In Savannah, King Cotton ruled and Jim Crow labored; from Savannah, the rebel frigates sailed to defy the Yankee blockade; at Savannah, Sherman's armies ended their march to the sea; and, in Savannah to this day, the Oglethorpe Club, named for the city's eighteenth-century founder James Oglethorpe, declines membership to blacks and Jews alike. Like most people, I suppose, I had thought of Savannah as more or less another Charleston, all aromatic blossom, architectural conversation, and ancestral bigotry.

In fact, Savannah turned out to be another genre of city. If Charleston is château-bottled claret, Savannah is yeoman-nurtured Burgundy—rougher, robuster, and more generous. Lofty hostesses of this place, of course, love to talk of its aristocratic origins, but really its original purpose was to provide a settlement for "the needy poor," and it soon became a jolly old mix of races, religions, and kinds.

By Southern standards, I am assured, it was always an easygoing city. Racism was relatively restrained, slave-owning toffs were relatively unobtrusive, the world's ships came and went up the Savannah River, and the effect remains even now something unexpectedly genial and unassuming in the air, not a bit like *Gone With the Wind*. . . .

The Colonial Dames will probably hate me for saying so, and perhaps the Chamber of Commerce too, for they are very proud of their Old Southern Heritage. Of course, there is plenty of it—plenty of gracious homes to be toured, plenty of Spanish moss to droop from ancient oaks, plenty of ornamental iron and delicate brickwork, lots of grand portraits to be glimpsed through elegant sash windows in softly lit drawing rooms, any number of chandeliers, silver candlesticks, family trees, and miscellaneous gewgaws of Tradition.

Much more interestingly, there is also the plan of downtown Savannah, which is unique, and finds its way into town-planning handbooks everywhere—a visionary design, conceived by the admirable Oglethorpe himself, of parallel squares connected by broad grid streets. This is still wonderfully satisfying to explore for the first time, as the squares open up, one after the other, tree-shaded, discreet, gracefully proportioned, across the city.

Reality, one feels, was never a strong point in the Old South

Downtown Savannah constitutes, as the pamphlets like to tell us, the biggest urban National Historic Landmark District in the United States, and though it is interspersed with hideous car parks, patches of dereliction, and what appear to be bomb sites, it remains very charming: a downtown without a single skyscraper (the ground is too soft, they tell me), it fades away in tactful gradualness, through degrees of neo-classicism and Victoriana, over fine palmy boulevards, into the interminable standard suburbs of contemporary America—and beyond that, *(Continued on page 268)*

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savannah

(Continued from page 266)

into the flat green scrub, the cotton-and-rice country of the Georgia lowlands.

And within the city, to be sure, I found many pungent symptoms of Southernness itself. I found Mr. Edwin Shaver's lovely bookshop building, which is partly a store and partly a posh townhouse, where a few steps will take you from the rack of this month's best sellers to a dining table laid for supper after the Hunt Ball. I talked to Mr. and Mrs. Sanders, of Sanders Shoeshine Stand, who had not had a customer for three months but sat cheerfully enough in their own shoeshine chairs watching television—"I'm not goin' to renew my license," declared Mr. Sanders, "from now on I'm jus' goin' to eat and sleep."

Through the lower-deck windows of the pleasure steamer *Cap'n Sam,* I observed a black celebration party so wonderfully merry, so rich in laughter, so bobbed about by delighted dancing children that I almost broke into a jig myself upon the quay; and in the dining room of the Olde Pink House Restaurant and Tavern, beneath the gilt-crowned portrait of an English king, I ate gumbo and garbanzo beans, if you know what they are, while the receptionist at her desk read a book called *Southern Ladies and Gentlemen*. . . .

Savannah's Owens-Thomas house, left; a statue on Factors Walk, right

And yes, I admit it, now and then I succumbed to the sheer antebellum seduction of it all: strolling those oak-shaded boulevards, for instance, in the scented dusk, hearing those soft Georgian voices gossiping among their azaleas behind their garden walls; or, when the night came down, looking along the length of Bull Street, the central thoroughfare of Oglethorpe's design, where the monuments stand one after another floodlit in their respective squares and gardens—down the town as far as you can see, honoring here a soldier; there a friendly Indian chief; William Washington Gordon, the founder of the Central of Georgia Railroad; Oglethorpe; and the Confederacy itself in a grand and touching parade of the old loyalties.

But not for long. Savannah is not a city for nostalgia. Its characteristic textures are not so much mellow and genteel, in the Old Southern Way, as tough, workaday, down-to-earth—rough cast iron, cobbles, wooden piles, ballast stone. Bravely though the Historic District sustains its character and restores its structures one by one, still it is outclassed by the living presence of Savannah, which is embodied now, as it always was, above all, in its port.

Down by the river stand the old buildings called Factors Walk, which used to be the warehouses and offices of the cotton merchants and are a marvel of precipitous stone staircases, cavernous vaults, footbridges, iron pillars, and shadowy semisubterranean recesses. These have lately been restored, prettied up, and provided with riverside gardens. They include a sufficiency of candy stores, purveyors of bogus maritime souvenirs, and establishments like The Cutest Little Shop In Town, which almost anywhere else might be insufferably twee.

Not, however, in this properly earthy and skeptical city: for if half those premises seem phony, half are perfectly genuine. There are excellent bawdy pubs where the sailors drink, there are shipping factors and port administrators, there are the offices of the Atlantic Towing Company, whose seven stalwart tugs are almost always to be seen steaming this way or that along the waterway; and on weekend nights, the young bloods of half of Georgia seem to cruise along the cobbles of River Street, radios blaring through their open car windows, looking for immemorial satisfactions of the waterfront.

Reality, one feels, was never a strong point in the Old South, but a seaport *has* to be real, and in Savannah the sham is kept well in check. Trains still sometimes run along River Street, clanking their bells, and pass actually through the structure of the Hyatt Regency hotel, while inside the hotel, small lights are illuminated in riverside bedrooms to let guests know when a ship is passing by outside. Everywhere in this city the true function of the

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place asserts itself: one of the neatest white houses, in one of the most elegant of the squares, is the International Seamen's House, and if you peer through its windows you will find, not Daughters of the American Revolution sewing quilts beneath portraits of James Oglethorpe, but Swedish sailors playing pool.

And to the credit of the publicists, the standard tourist poster of Savannah does not offer magnolia charm at all but is a formidable composition of ships, gulls, water, and powerful movement beneath a swirling sunless sky.

The poster seems to be painted in oils, and quite right too. Charleston may be for watercolors, Savannah demands something thicker and richer. I sit now, as I write, looking up the river myself from the waterfront below Factors Walk, and the scene in front of me, the central spectacle of this place, is just like a picture by one of the great Romantics. Upstream the river is crossed by the high and brutal Talmadge Memorial Bridge, alive with an endless progress of cars and trucks. To my right, two suction dredgers, looking remarkably like old Southern riverboats, work away with chuffs of steam and spouting bilges. Behind my back, the tug *Savannah* is swinging across stream to its moorings. Inland the riverbanks are massed with the funnels, masts, and white superstructures of ships, and a gigantic Japanese freighter, loaded high with containers and fluttering with bright flags, is inching its way almost imperceptibly beneath the bridge.

Statue of waving girl with dog along palmetto-edged Savannah River Street

Above my head a solitary grey pelican fastidiously flaps. From Kevin Barry's Pub, across the street, come the strains of Irish folk song. Everywhere I can hear the beat of engines—ships' generators, turbines, trucks thundering along the Bay Street bluffs—and on the air there hangs a potent but not disagreeable smell of chemicals. Beyond the bridge a spectacular eruption of white and grey steam from a paper mill looks as though the painter has spilt some of his tinctures on the page. At my feet the river swirls past with the ebbing tide, taking the mud of Georgia, and the ships, away past the outer islands, the ancient forts, the shrimp creeks, and the heron-haunted marshes to the open sea.

Terrific! Pure Turner! Savannissimo! ▽

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2 ☐ ILES DES SAINTES, FRENCH WEST INDIES: General information, travel facts—from the French West Indies Tourist Board
3 ☐ U.S. VIRGIN ISLANDS
4 ☐ ROME, ITALY

HOTELS/RESORTS/SPAS

5 ☐ PETIT ST. VINCENT RESORT, The Grenadines, West Indies
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travel

Iles des Saintes: These tiny French islands are everything the rest of the Caribbean once was—lush, secluded, unpretentious

By Susan Bolotin

Since we live in an age when last year's reclusive retreat may end up this season's all-meals-included resort complex, discovering a place so rustic that it simply can't be transmogrified overnight can make one feel like Vasco Balboa. Such a haven is Iles des Saintes, a tiny cluster of tiny islands seven miles off the southwestern tip of Guadeloupe.

Getting to Terre de Haut, the archipelago's metropolis (less than six miles square, fewer than fifteen hundred inhabitants, and the only island with hotel rooms), sets the mood. Picture this: the fifteen-minute flight from Guadeloupe is almost over. You're smiling inanely at a rainbow perched on the wing of the plane, when you spot some rocky bits of land sprinkled over the water. The plane putt-putts toward the biggest of these Lilliputian freckles, aims for a dead-on collision with an increasingly gigantic hill, takes a nose dive, ends up on a runway no longer than your living room, and stops just yards from an awesome surf. The locals on the plane laughed and clapped. I screamed.

But with a suddenness that rivals the landing, tranquility sets in: the air is hot and still and redolent with the exoticism of a place where hardly anyone speaks a word of English, but only French or Creole. Since there is virtually no transportation on the island, someone from your hotel meets you in one of the few minibuses used for carting everything from drinking water and tourists to tonight's dinner up and down Terre de Haut's deceptively modest hills.

My husband and I were staying at the Bois Joli, the nicest, largest (twenty-one rooms), and most remote hotel, and the owner himself came to fetch a carload of us. The ten-minute trip, made daring by the absence of a door on the Volks bus, doubled as introductory sightseeing: the island's one road runs past the cemetery, where the Santois decorate their ancestors' grave sites with burnished conch shells; through the village that some inspired person named Bourg, where brightly shuttered houses and shanties crowd the road; along the narrow harbor beaches, where the small blue boats and blue nets of the fishermen—the epicenter of Santois life—lie unattended, waiting for tomorrow's early morning sail.

But the most striking sight is the beauty of the Santois themselves. The men, heavily muscled from hauling in nets, would make Sly Stallone wonder what he's doing wrong; the women have cheekbones that make Katharine Hepburn look pudgy-faced. And the children, like idealized delegates at a mock-U.N., have skin in every shade from palest white to golden brown and ebony. And as a result of generations of intermarriage between the locals and the French soldiers who colonized the island as a defense post, their hair—even when worn in dreadlocks, Rastafarian-style—is often blond; their eyes blue.

The Bois Joli, an unprepossessing three-story structure of no particular architecture, sits on top of a bluff at the western end of the island. Its rooms are clean, and very modest in the manner of an Adirondack cabin. (A piece of advice: since a curtain is all that separates cot-like beds, a desk, and a closet from the Spartan, though perfectly adequate, bathroom, you might want to save this vacation for a good, good friend.) Rooms facing the water have only louvered windows for air-conditioning, but the breeze is strong, and the view—out to sea and the Pain de Sucre, a sugarloaf mountain unavoidably reminiscent

LESLIE SZABO

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of Rio—is magnificent. Rooms on the other side have more conventional air-conditioning, but they abut a hill covered from top to bottom by an enormous corrugated water collector, an unsightly reminder of the absence of any potable water.

There is little to do at the Bois Joli, but that's all for the best, since eating takes up such a disproportionate part of every day. In the hotel's dining room, surrounded by windows that open out to the sea and that let in butterflies, the total relaxation that accompanies a healthful hedonism overwhelms you—as it must in a place where the air is tropical, and the food the quintessence of fresh.

We gave ourselves over to eating as we might have surrendered our bodies to the hands of a fine masseuse; we awaited the posting of the daily menu with an anticipation

> *This time we actually got somewhere while it was still unspoiled*

made unseemly by the simplicity of the food. Should we try the *langouste*, an enormous crayfish split in half, broiled over charcoal, and served plain but for the hottest of Creole sauces? What about sea snails baked in a buttery garlic sauce? Or perhaps the *gratin de lambi*, made from the ubiquitous conch? How would the hotel be serving the christophene, a potato-y vegetable, today? Would the *soupe de poisson* have the spicy tomato base we loved? These were the questions that distracted us from any normal considerations for hours at a time.

While waiting around for meals, we went to the Bois Joli's sweet little beach. We looked at bougainvillaea and hummingbirds, iguanas and salamanders. We talked to interesting people, mostly from Quebec and France. And we read. In the late afternoon, everyone meets up on one of the hotel's two terraces, says hello, orders a rum something-or-other, and turns to the book at hand, like hit men from the Coalition for Literacy. The only odd-man-out during our stay was a ten-month-old baby.

The other activity for which the Bois Joli is famous is nude sunbathing, a fact made ironic by the large public notice in the center of town forbidding nudism on des Saintes. Nonetheless, about a quarter-mile from the hotel, over the hill with the water collector, is Anse Crawen, a beach to which nudists return year after year. Situated on the extreme western side of the island, in a protected cove and with an ample but non-intimidating surf, it is particularly lovely (and deserted) at dusk.

Terre de Haut has a number of more conventional beaches, the most beautiful of which, I suppose, is Pont Pierre. (It's also the most crowded, by which I mean that twenty or thirty people might be there at any one time; this is where day-trippers from Guadeloupe, who told us they come to Des Saintes "to get away from it all," *(Continued on page 274)*

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VO

iles des saintes

(Continued from page 271)

tend to congregate.) The bay, totally protected by cliffs, looks like a pirate cove out of Robert Louis Stevenson or Daniel Defoe. Dozens of sea grapes, gnarled and nubby, low-lying trees, provide shelter and shade; the water is quiet and clear for good swimming and excellent snorkeling.

Des Saintes, though a perfect vacation spot for us, may not be everybody's idea of a good time—a real challenge for the non-French speaking, and a mistake for restless souls. You can only walk through the village, and explore its simple church and beautiful cemetery so many times. You can only try so many restaurants, and, in fact, our Yankee persnicketiness about cleanliness put us off our feed a bit in some of the smaller places. (Le Foyal, which caters to groups from Guadeloupe, is a slightly touristy but fine exception, and the restaurant at the hotel Le Jeanne d'Arc, closed while we were there, is reputedly a Caribbean find.)

Actually, one must congratulate the tourism office in Guadeloupe, which controls efforts to attract visitors to Des Saintes, for their strict adherence to truth-in-advertising. Their brochure on Iles des Saintes promises hotels "for vacationers interested in a minimum of comfort and convenience. . . ." True enough. It says that only expert swimmers should enter the sea at Grand Anse; I stood helplessly on the beach while my husband was knocked over by a wave and stung by a *brûlant*, a medusa with tentacles ten to fifteen yards long.

But what had really cracked us up was the brochure's suggestion that "for visitors with a sense of adventure, an appreciation of natural beauty, and a yen to climb mountains, the one-thousand-foot hike to the top of Le Chameau is highly recommended." A thousand-foot mountain? Come off it! We climbed it, and I'm here to tell you that those were the goddamnedest thousand feet I've ever hiked. But the view is the best on the island.

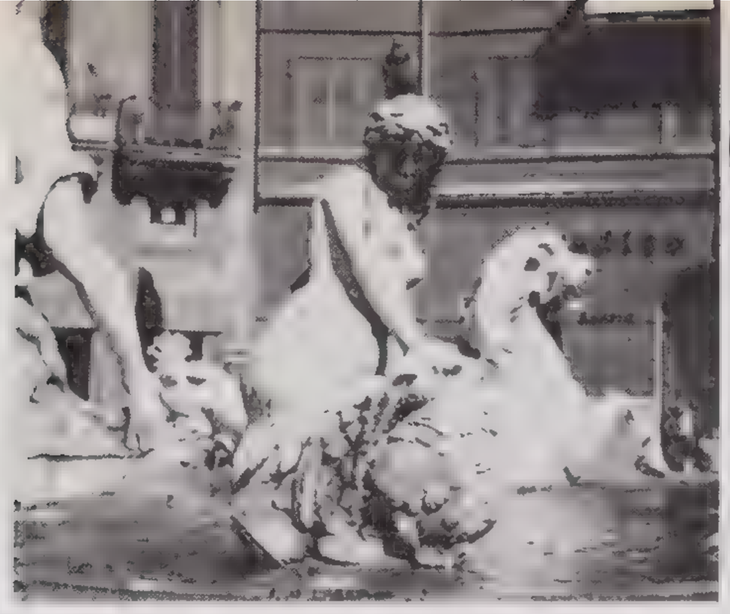
Wherever you walk on Des Saintes, watch out for the manchineel tree. Early on in your visit, have someone point out this ordinary-looking piece of greenery, and be alert to the skulls and crossbones that stand guard to manchineel groves. The Caribs killed off the Arawak Indians with arrows poisoned with the sap of the manchineel—this was before they ate the Arawaks— and the tree still menaces. Be careful not to stand under a manchineel during a rain storm, when the water may pick up some of the tree's acid. And, as my hapless husband can tell you, be really careful not to put a manchineel leaf in your mouth. On one of our many walks, he mindlessly pulled a leaf off a tree and sucked on it, as he had done hundreds of times with hundreds of leaves since his childhood; the burning first bite and the subsequent stomach upheaval told him he had picked the wrong leaf to chew on.

We gave ourselves over to eating as we might have surrendered our bodies to the hands of a fine masseuse

LESLIE SZABO

For us, none of the island's downsides began to outweigh Terre de Haut's glories. Since Iles des Saintes is unsuited for agriculture, the French never colonized the islands for anything but strategic purposes; and they never conscripted them into the plantation system. The absence of a history of slave labor and the apparently peaceful relationships between the French and the Santois mean that the islands have almost none of the racial tension and economic disparity that can mar a visit to other Caribbean islands. You can enjoy a relaxation that knows no social guilt.

But the real specialness of the trip came from the very rusticity that might discomfit others. We had read about the Côte d'Azur in the 'twenties and 'thirties, but we hadn't been there. Our parents had told us about Cape Cod in the 'forties and early 'fifties, but we had missed that, too. Friends who had gone to St. Bart's ten years ago raved about their find, but we had foolishly ignored their advice. This time we actually got somewhere while it was still unspoiled and simple and unpretentious. We loved it. ▽



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Roman treasures: Piazza Navona statue, above; chef, below, at Al Moro restaurant

travel

A noted food critic discovers the secret pleasures of dining

in Rome off season: The Roman Spring of Mimi Sheraton

To the ancient Romans, their double-faced god Janus symbolized looking into the future and into the past. To me he now stands for Rome itself, a two-faced city if ever there was one. That, at least, was my conclusion after two visits that were ten months apart. The difference was the season. My first visit to Rome, after an absence of some fifteen years, was in late June. Rome, I decided, was a nightmare—not only because of the crowds and traffic, the dust and sweltering heat and incessant noise, but the restaurants as well. Waiters irritable from the weather and the onslaught of tourists were surly and short-tempered. Kitchen staffs seemed to be strained beyond capacity, and in the sultry, sullen evenings, food and wine hardly were appetizing. I wondered if I had outgrown what had been one of my favorite cities, or if Rome had changed.

Fortunately an assignment took me back to Rome, this time in early March. Gone were the rivers of cars, the storm of honking horns, the solid masses of pedestrians at every corner. The air was clear and cool, and bright sunshine highlighted pink blossoms just beginning to unfurl on bare branches. Chairs were already set out at Doney's café and as soon as I unpacked, I went down and had a grilled ham and cheese sandwich. It is a ritual I always follow as a reminder of my very first time in Rome when I was young and so broke that such a sandwich represented a splurge. With its toasty grid marks, sealed edges, and warmly melting cheese contrasted with salty prosciutto, the sandwich was all I remembered and hoped it would be. I settled in to love Rome once again.

Before long, I found that there was also a blessed difference in the restaurants. Some of the places were new to me, and I returned to a few I had been to during the summer. In all, staffs were accommodating, the food was more carefully prepared, and my appetite, sharpened by the fresh air, was more receptive.

Perhaps the best meal of that second, happier time was served at Al Moro (Vicolo delle Bollette 13; 678-3495), close to the Fontana di Trevi, and recommended to me by designers Rosita and Ottavio Missoni. One of Rome's best-known eating places, Al Moro somehow has *(Continued on page 276)*

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SAKOWITZ

rome restaurants

(Continued from page 275)

garnered much blame for what guidebooks describe as rude service. If they are right, then all of the offending waiters were on leave the night of my dinner, for rarely has an unknown woman alone at the peak of dinner hour been treated with greater consideration and cordiality. The three sparkling white dining rooms are hung with handsome prints, drawings, and movie memorabilia, and the kitchen specializes in solid Roman specialties.

Spaghetti Al Moro is said to be the original *carbonara*, a development, the legend goes, of post-World War II days when occupying American troops asked for spaghetti, bacon, and eggs—all on one plate. The proprietor of Al Moro supposedly decided that he would do the combination right and so created the famous dish. It is a far cry from the creamy U.S. variety and is spare and spicy with black pepper.

The Roman roast lamb (*abbacchio*) here had more flavor and a headier rosemary perfume than I remember its having elsewhere, and the roasted potatoes with it absorbed the delicious juices of the meat. Noticing a main course of cooked *coteghino* sausage atop what was called *broccoli in padèlla* (in a pan), I ordered some of the vegetable alone. It was a melting, mellow blend of sautéed broccoli bolstered with olive oil, golden garlic, and a few flakes of hot red pepper. Flower and stems were chopped together, the latter imparting the soft texture of potato.

Another well-known Rome restaurant I had always missed was Cesarina (Via Piemonte 109; 460-828), its huge tavern-like setting suggesting a wine cave. Just a few blocks behind the Excelsior Hotel, Cesarina is a Cine Città hangout, and among the film personalities who frequent this friendly Bolognese restaurant the most notable is Fellini, who lunches at a big round table almost daily. Il Maestro, as he is fondly known on the premises, is a native of Emilia-Romagna and so appreciates the regional dishes as prepared at Cesarina. Among such are the silken, richly flavored green *lasagne al forno* and the meat broth with *passatelli*, a pasta-like extrusion of egg, cheese, and breadcrumbs that is poached in the broth. The cured hams and Bologna sausages are excellent, too, as is the varied *bollito misto*. Tongue, veal knuckle, calf's head, and the foot-shaped *zampone* sausage are all sliced on the board as requested, to be accompanied by a lush, piquant green sauce. After that, a crisp, cold salad of chipped celery and *finòcchio* is refreshing. Although I could try only a few bites of Fellini's favorite *zuppa inglese*, here made to order with slices of Genovese cake and layerings of thick cold *zabaglione* with liqueur, I have promised myself to go back and give it its due.

The fashionable crowd working in the boutiques around the Via Condotti has lunch at Nino (Via Borgognona 11; 679-5676). Dark wood paneling sets a homey but stylish mood suggestive of Nanni's in New York. Tuscan food is the theme, all of it decent and much of it excellent. Only *(Continued on page 280)*

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V4

The Essential Time-Out.

rome restaurants

(Continued from page 276)

in cool weather could one appreciate the white beans cooked in so many ways—in the soup with vegetables, or *al fiasco*, steamed in large bottles until they have absorbed flavors of herbs and onions. *Crostini* of game—a succulent paste of game livers spiked with capers and spread on warm toast—was an appetizer. Cannelloni gratinéed with cream and a Parmesan topping, though overcooked, had a gentle, sustaining flavor. There is usually some form of braised meat, best with beans if you have not had them in another course, and game birds as well. But after the heavy soup or bean dishes, the Tuscan grilled steak may be the best choice of all.

The roasted meats, fish, and subtle pastas of the Abruzzi region are the specialties of La Maiella (Piazza Sant'Apollinare 45/46; 656-4174), set on a little pocket-sized square just off the Piazza Navona. Even during the summer heat when I had first tried it, the charms of this cuisine were discernible. Abruzzi's famed prosciutto, and the bean and pasta soup, *pasta e fagioli*, had real meaning after a brisk walk. *Tonnarelli*, a thick spaghetti, was bathed in garlic and olive-oil clam sauce, and the delicate *pasta alla chitarra*, cut on the guitar-shaped utensil of this region, nestled under a fresh tuna and tomato sauce. Roasted goat, lamb, and veal fragrant with rosemary were delectable. If not meat, then the steaming bowls of *zuppa di pesce* (fish soup) or the golden, crisp mixed fry of fish are in order.

Another restaurant with great comfort and carefully prepared food is Vecchia Roma (Piazza Campitelli 18; 656-4604) in the old Jewish quarter. We chose seafood appetizers from the dazzling array piled up near the entrance and then sampled spaghetti tossed with the teasingly bitter leaf vegetable, *rugetta*. Garlic and hot red pepper provided the flavor liaison between the vegetable and the pasta. Risotto, gnocchi, and the wide, satiny *pappardelle* with porcini or tomato sauce were superb as were the roast goat and the lamb. The warm apple tart had a heady, seasonal affinity that it seemed to lack in hot weather.

Although cooked meats at Colline Emiliane (Via degli Avignonesi 22; 475-7538) were no better in spring than their grey and stringy counterparts of summer, the fragrant, lusty cured meats of Emilia-Romagna could not be compared. The ripe flavors of prosciutto and the tender, wine-marinated ham filet, *culatello*, almost made a meal in themselves. Fortunately, we saved room for pasta: tortelloni with truffles, *agnolotti* filled with meat and glossed with butter and cheese, and the *tagliatelle* with Bologna's pink and creamy meat sauce could not be surpassed. Colline Emiliane is the prime example of a restaurant with a staff that had been insufferably rude and perfunctory during the summer, but which could not have been more attentive or polite than they were last spring. And this time, I could face the dense, rich blandishments of the chocolate pudding. After that, it was unsweetened espresso all the way. ▽

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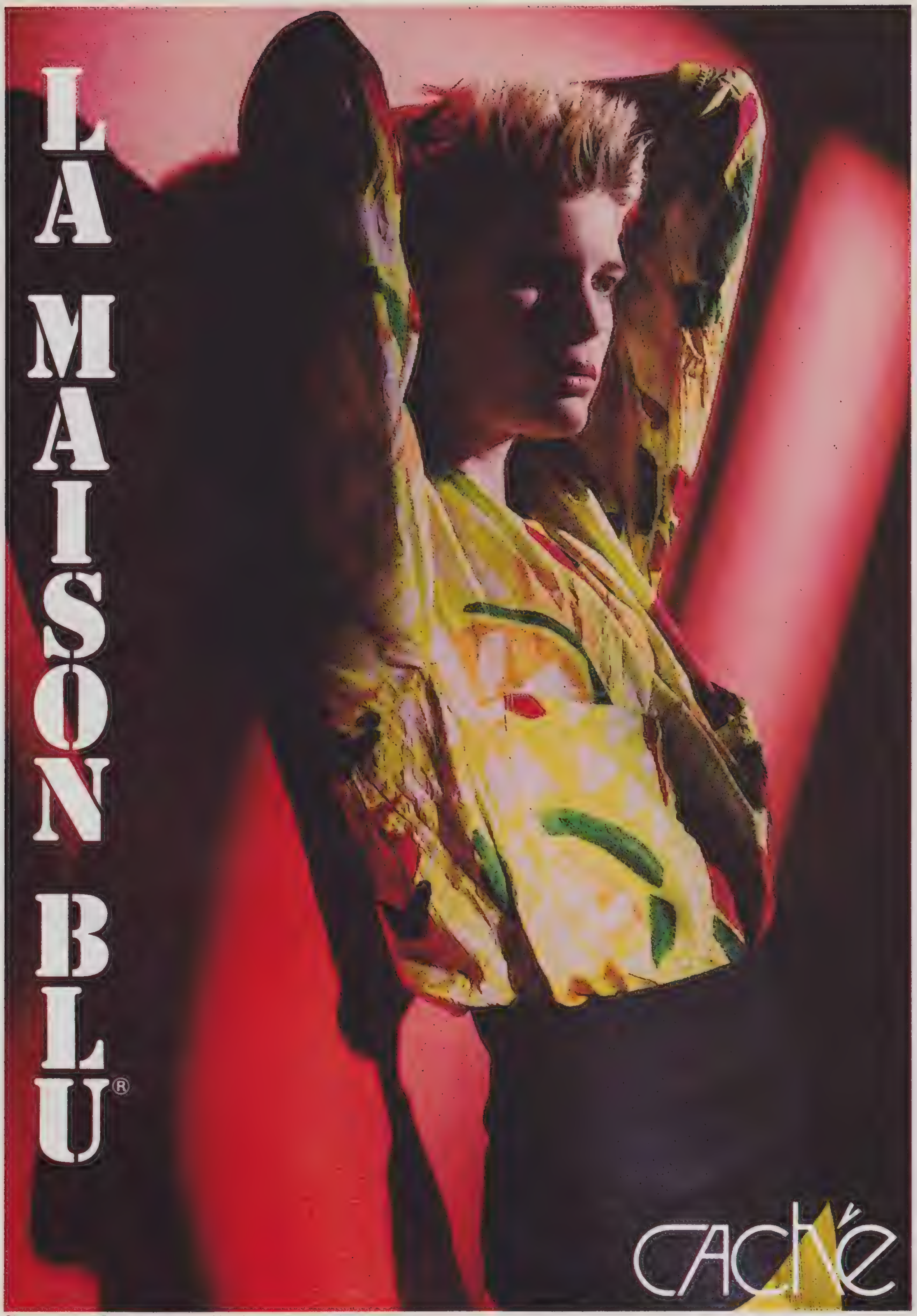

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VIEW

BY ANDRÉ LEON TALLEY

Fashion Oscars...couture flashes...masterly craftsmanship from Galanos...whiter whites...tulled-out at night...new-view jewels

***Left,* James Galanos: the shaped panne column *(far left)* and lace-and-silk beauty *(right)* are both from his '84 fall collection. Secret luxuries at Galanos: hand-sewn closings, linings in taffeta or silk chiffon**

Galanos: The first designer to be saluted with a Lifetime Achievement Award from the Council of Fashion Designers of America is a man whose work, spanning three decades, is synonymous with high quality, resoundingly original style and cut. After apprenticing in Paris, he opened his business in 1951 in Los Angeles; twice yearly now, he travels to New York with his collections—collections flooded with innovative tailoring and draping on a level with the best of Paris couture.

Always at Galanos: evening dresses bordering on magic. "There are never enough good evening dresses; stores demand them, so do private clients," says Galanos, who adds to ready-to-wear sizes hand-finishing and couture details. This season's look focuses on a purist statement. "Women with great assurance buy jersey evening dresses that are pared-down in line, almost sculptural in feeling. It's a wonderful fabric for the absolute 'nothing' dress."

"I am noted for a spectacular embroidered evening dress, but I have a preference for pared-down wool jersey"

With simplicity of line, color injects personality into the dress. The color may be vivid or subtle and muted. "When I've created a textural and tonal statement, then I've hit the bull's-eye." His hand-embroidered dresses, suits are collected by women who "want to be sparkling, seen in view at public social events. No matter what people think, the special beaded gown is very much in demand." Galanos technicians (some have worked in Paris couture houses, others for movie costume designers) hand-sewed vermicelli bugle beads on Nancy Reagan's '85 Inaugural ball dress. Over three hundred hours went into hand-embroidering the silver and white beaded gown in an Art Deco jeweled, palm-leaf motif.

Spectaculars: Far left, the Deco palm-embroidered dress (cue for Nancy Reagan's '85 silver Inaugural gown); near left, evening pea jacket with Lurex trousers. Right, Galanos sculpted column in tricolor wool jersey.

("View" continued on page 292)

ANTONIO, MICHAEL O'BRIEN, PIERRE SCHERMAN. Hair by Orlando Raphael, make-up by Jim Brusock

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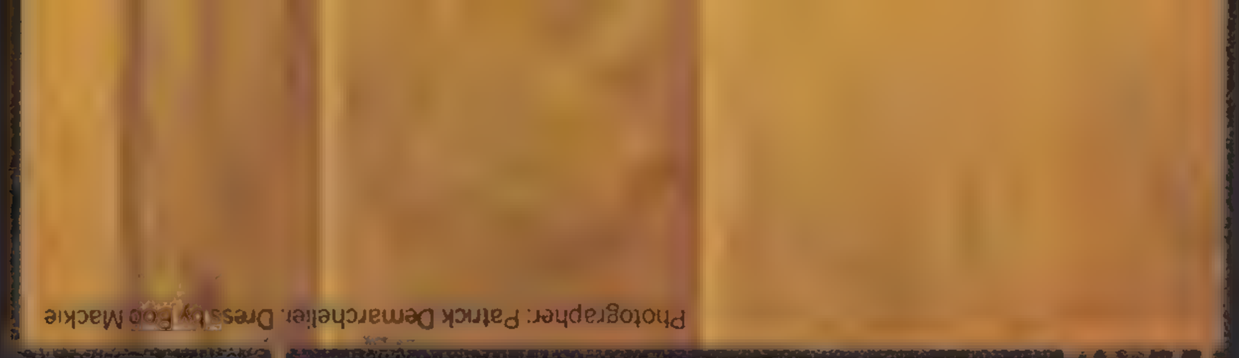

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VIEW

Grand illusions

Mia Farrow, Brooke Shields, Andie MacDowell (her first big role was in *Greystoke*), Andy Warhol, and Jermaine Jackson wear Optical Affairs. Their glasses—like the positive/negative "Dolce Vita" frames, illustrated *above*—are designed by Berlin-born Christian Roth, an optometrist with an eye on fashion in New York City. Says Roth: "My designs are real fashion accessories; they can be worn even at night for all-out glamour." A general rule at Optical Affairs: "Keep shapes simple, graphic. The best customers want simplicity of line in horn or a high-grade plastic called Cellonex."

Tulle-ing around

In Second Empire France, Empress Eugenie and her ladies-in-waiting swathed themselves in dresses that were clouds of tulle; today, Paris accessories designer Isabel Canovas piles jade green, blue and purple layers of tulle as ruffs on jersey gloves for evening. Angelo Tarlazzi, with party-favor style, puts a peasant's smock and flounce skirt in tulle (*left*) over a jersey unitard. "It's luxe for evening," says Tarlazzi.

SLANG FASHION:

Karl Lagerfeld's spring/summer '85 show featured fireworks motifs on slim dresses—topped off by Tina Turner wigs, right. "I am mad for her," says Lagerfeld, of Tina Turner, above. "Her style has definite impact."

("View" continued on page 294)

STEVEN MEISEL, MICHAEL O'BRIEN, CLAUS OHM, KAZUHIDE YAMAZAKI. Hair by Orlando Raphael, makeup by Maria de Schneider, Kevyn Aucoin

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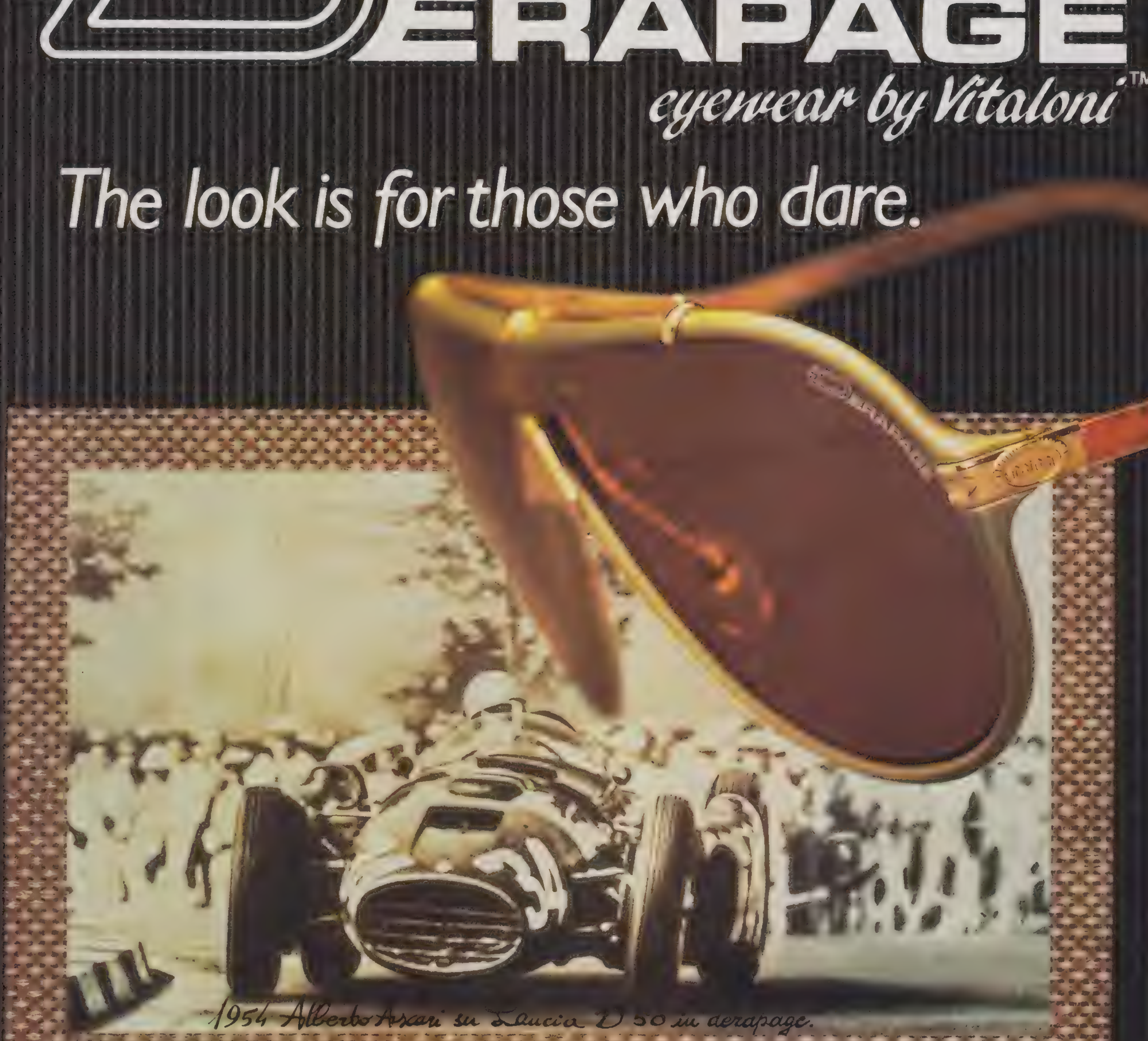

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VIEW

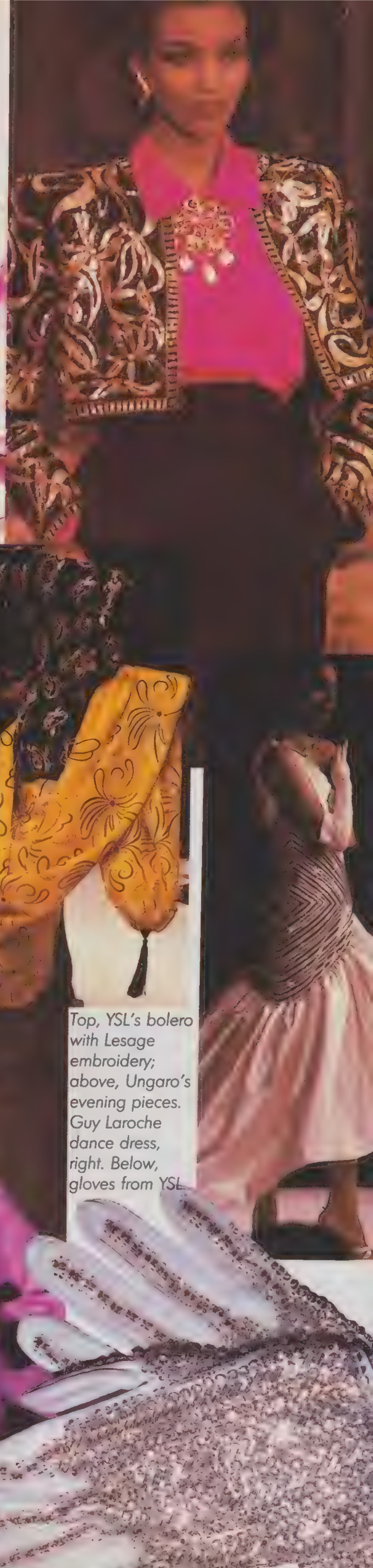
Paris sparks!

The embroidered edge: Couture's lavish—modern!—gesture

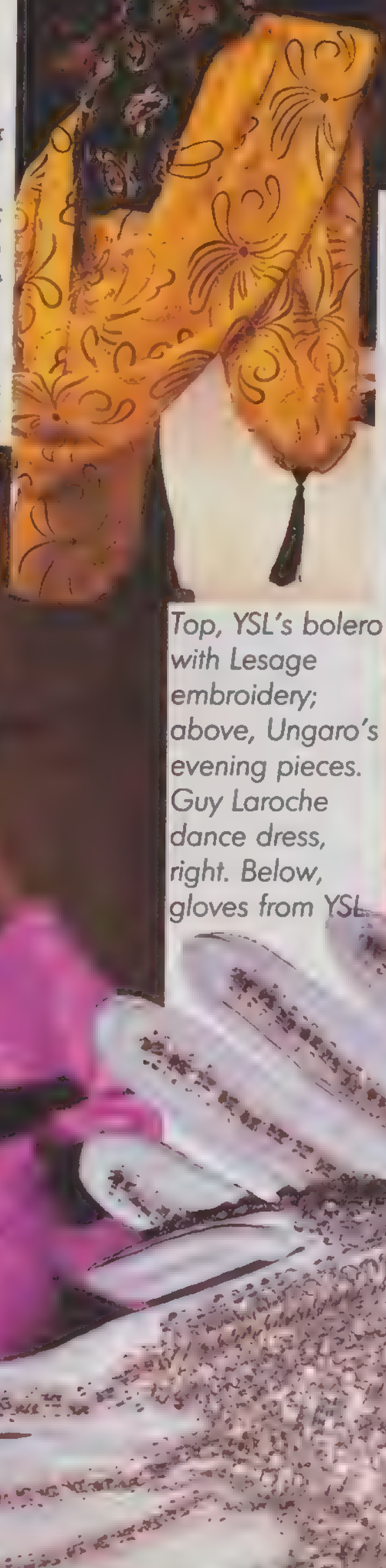
For sparkle, Paris couture this spring depends on lavish embroidery, hand-applied, as much as rococo furniture rests on gilt edges. At Saint Laurent, Dior, Ungaro, Chanel, and Valentino, collections are yielding up beaded and bejeweled evening coats, embroidered boleros and sweaters worn over trousers or skirts, mile-long embroidered shawls and mufflers. Prices can range from $900 for a pair of spectacular gloves to $30,000 (and up) for an embroidered evening jacket.

In a season of couture ideas ranging from the mannish shirt to the hourglass-figure ball dress, the leading resource for sparkling embroidery—for lavish ornamentation—is the house of Lesage. Owned and operated by François Lesage, the more-than-century-old artisan firm employs sixty people in its Paris atelier (some of whom sleep on the premises at busy pre-couture times) as well as a hundred others who work, cottage-industry style, in their homes in other regions. This season, Lesage made more than 120 models for various couture collections—including small, shaped jackets at Saint Laurent and Jean Patou, where young designer Christian Lacroix is brightening the venerable couture house with witty, well-executed design ideas. Says M. Lesage: "This season, embroidery is used lavishly in allover patterns rather than just as a motif. Working with designers such as St. Laurent and Karl Lagerfeld is very special, as they approach couture with the sensitivity of art."

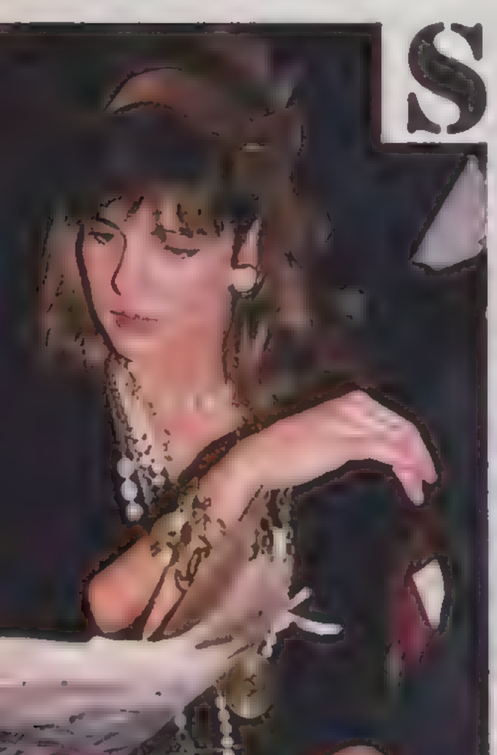
("View" continued on page 296)



Jewels of the season: above, Marc Bohan's mannish embroidered shirt for Dior; below, at Jean Patou, Christian Lacroix's brilliant braces



Top, YSL's bolero with Lesage embroidery; above, Ungaro's evening pieces. Guy Laroche dance dress, right. Below, gloves from YSL



Scene at Chanel: "Couture clients are getting younger and younger each season," notes Karl Lagerfeld, who came up with a fresh, Watteau-inspired collection for spring/summer '85. In his front row, Caroline of Monaco, *left,* Chanelized in clusters of bracelets, pearls, velvet-bowed coif, cashmere cardigan.

ROXANNE LOWIT, CLAUS OHM
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VIEW

Fashion Oscars

It was the fourth time around, the annual Council of Fashion Designers' Salute. And this fourth try, held in the marble halls of The New York Public Library, was a winner. It was, outside of the daily routine of fashion industry events, an all-out glamorous Sunday evening. While recognizing diverse talents—(Astor Place Hair Designers, New York, received an award for influencing hair styling; the new underground fashion magazine *Details* was another awardee), the evening sparkled with star presenters—attractive and stylish women dressed in low-key Sunday evening turnouts: Carolina Herrera in emerald-green velvet pyjamas, Paloma Picasso in a curvily-bodied YSL strapless with minimalist gold orbs at her ears and throat, Gloria Vanderbilt in a vintage Fortuny gown in saffron.

The CFDA fashion-awards dinner, under the aegis of newly elected president Perry Ellis, also inaugurated a tribute to the late Eugenia Sheppard. The Eugenia Sheppard award will become a regular feature, each year honoring a fashion journalist and creating a scholarship in her name. Bill Blass presented the award to long-time Sheppard friend Earl Blackwell.

James Galanos, a venerated American design talent, received the first Lifetime Achievement Award; his standing ovation was the second of the evening. The first occurred when Diana Vreeland was presented an award by Oscar de la Renta, for her contributions to fashion over a long career, including her work on costume exhibits at New York's Metropolitan Museum of Art.

("View" continued on page 298)

At the awards: *top*, Stephen Sprouse, '84 winner; *above*, Perry Ellis, Diana Vreeland. *Right*, designer, fashion maverick Betsey Johnson

NEWSWATCH: Laughing Stock, accessory emporiums in NYC, full of ha-ha jewelry. The witty lapel pin, *left*, by Paul Monroe: a rococo mirror juxtaposed with a tourist snap of the Empire State Building. Monroe does charm bracelets, too: sleepy cows on pastures of fake fur.

ANDY WARHOL, RANDOLPH GRAFF

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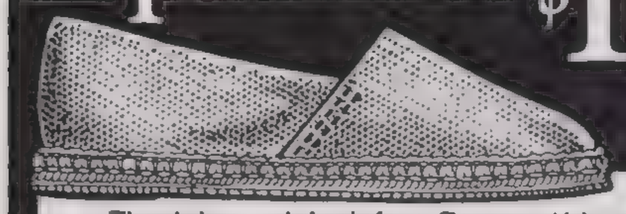

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VIEW

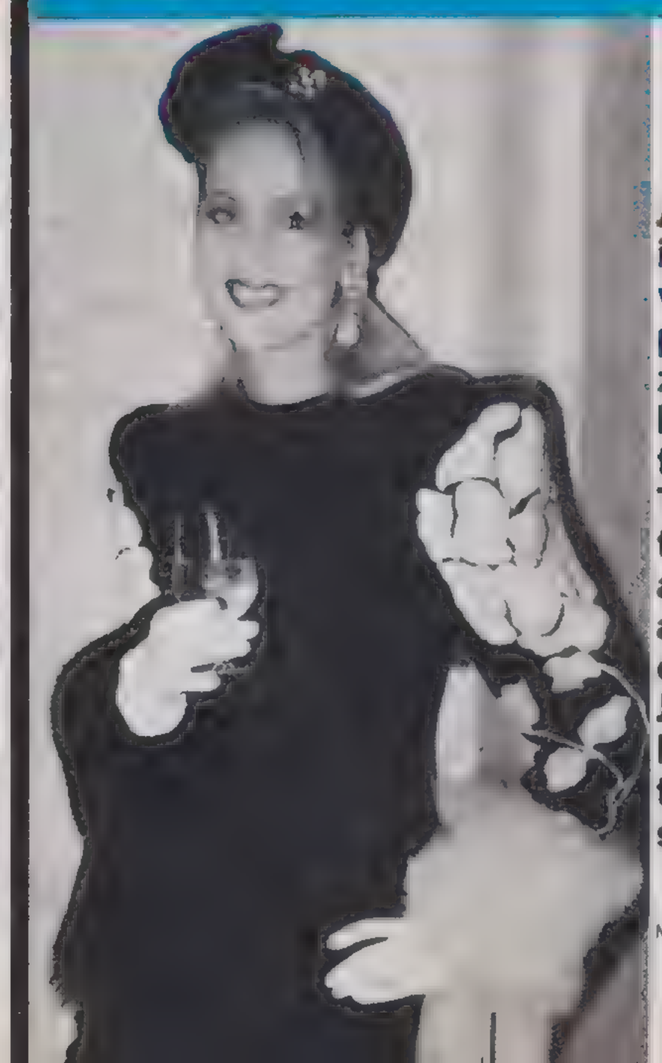
WHITE LIGHTS

"White in design has no competition. . . . White is simple, elegant, and fresh. White points out the essence of a design concept and expresses every texture, every shape, every mood," says Ralph Lauren in his foreword to *White By Design*, a new book by Bo Niles (Stewart, Tabori, & Chang).

In a season jammed with exploding color and outsized flora, stark white acts as a crisp counterpoint. Stephen Jones makes an exclamatory point with his laundry-fresh cotton turban, *below*; London jewelers Butler & Wilson take the courtly route with baroque chunks of pearls, *far right*. Says co-owner-/designer Simon Wilson, "White looks right with all the severity of silhouette now."

Jackie Rogers chose thin cotton ottoman jersey for the dress (*top*) because "it's a throwback to the streamlined and fluid quality of elegant white dresses in the 'thirties, without all the fuss."

"Decorative gestures add romance to a life"
—from "White Noise" by Don Delillo



Watch For:

Jerry Hall's Tall Tales to be published by Pocket Books in June. Hall, the tall Texan runway star, has come up with a sort-of-an-autobiography at age twenty-eight, propelled into *this* limelight by superagent Swifty Lazar. The book, co-written with Chris Hemphill (who helped with Diana Vreeland's memoirs), traces Hall's travels from the rodeo-cowpoke town of Mesquite, Texas, all the way to the rock-circuit-rider world she's traveled with Mick Jagger. Into later-day Lorelei Lee anecdotes she fuses her own Southern drawl: a drawl as long as the sling of black-and-white St. Laurent foxes with sparkling diamond eyes she wears in boiling July heat to cocktails in air-conditioned restaurants. Hall's fashion passion: hats from YSL couture. She has them by the dozen. *Left*: her favorite black velvet spiked by Victorian paste diamonds.

("View" continued on page 300)

MICHAEL O' BRIEN, TIM SHEAFFER, CLAUS OHM. Hair by Orlando Raphael, makeup by Jim Brusock

UNE RENCONTRE

Givenchy III

Haute Couture Givenchy

GIVENCHY PARIS

PARFUMS

Saks Fifth Avenue

VIEW

people in fashion are talking about what's coming...

Summer finds: instant changes,

best of "items" . . . silvery evenings . . .

tip-offs for fall . . . new shops,

shows, dressing pleasures

Riches in silver: For summer, some of the coolest evening pieces around are turning up in silvery, shimmery fabrics, in nearly weightless lamé, silk charmeuse, or cirés. With pared-down style, that may translate as lamé pull-on pants and a tank top from Zoran, silver trenchcoat or dress in the hands of Stephen Sprouse, shimmery overshirt and matching sarong skirt from new London designer Rifat Ozbek. . . or as a Missoni black-and-lamé plaid scarf tied on, with a tiny tank top, as a simple evening sarong. The appeal: uncomplicated dressing with a bit more added, about as much "evening" as you often want in summertime. . . . Another find: the best in women's robes from Swiss company Hannes B., new in the U.S., now, in time for hot weather. What looks great: crisp men's-style wrap robes in white checkerboard piqué, black paisley, or the neatest blue chalk stripe. Best news: All come lined in white terry. . . . In Tokyo, the clothes are labeled "Madame Nicole"; at the new Matsuda boutique on New York's Park Avenue (at 57th Street), they'll be called "Matsuda." Under either heading, what that means are some new Matsuda women's fashions not seen in the U.S. before. The line is a favorite among more traditional-minded Japanese: it comes with a somewhat higher-than-Matsuda price tag.

People are talking about . . . summer finds: those single—simply pleasing—pieces that, with little effort, somehow make you feel you've made a change when you're dressing for hot weather. This summer, "change" might mean a new piece in a very bright color: Stephen Sprouse's new pleated skirts are short, flirty, in shirting-weight gabardines . . . and come in eleven different neon-bright colors. Claude Montana's skinniest-knit dress makes a yellow cab pale by comparison; in a season of "body" dressing, it's one of the most-demanding short dresses to be found. In a summer of pencil-lean pants, Williwear offers up "stirrups" in pink, softest aqua, or butternut yellow; Joan Vass adds a neat edge to skinny summer "leggings" with a knit fabric of black-and-white herringbone. Other instant summer changes: a city sarong skirt . . . a big—biggest—taffeta white shirt. An armload of big gold bangles piled one on another is one of the easiest summer effects around.

For fashion watchers: "All-American: A sportswear tradition," opening this month at New York City's Fashion Institute of Technology, an exhibit that traces that most American of fashion pastimes, sportswear dressing. Among the pieces from modern designers—Bill Blass, Calvin Klein, Perry Ellis, Geoffrey Beene, for starters—are state-of-the-art designs from the past: sportswear as it was done at the hands of Claire McCardell, Norman Norell, Bonnie Cashin. Now that's American! . . . For lovers of fine shoes, the ultimate indulgence: a retrospective of some two-hundred shoe styles created by master craftsman Salvatore Ferragamo. The show—covering the years 1927-1960—will be on view throughout May and June at the Palazzo Strozzi in Florence. . . . In this year for menswear patterns—when paisleys and foulards are enriching most everything—Etro, Milan's maker of wonderful silk-print fabrics and men's furnishings, has opened their second new shop—this one essentially for "at-home" things—paisley comforters, rich quiltings, fabrics, luxurious luggage. The new shop is on Milan's via Pontaccio.

"Uncomplicated dressing with a bit more added: about as much 'evening' as you want"

Do you believe in magic? Paris inventor Jean Claude Bourdier calls his "Magic Mirror" the "fitting room of the future"; the "magic" is that the mirror can be programmed to reflect superimposed images of different clothing on whatever person stands before it. A shopper can thus "try on," in seconds, a variety of looks without undoing a single button. L.S. Ayres stores in Ohio are currently trying out the notion, programmed with new looks from Liz Claiborne . . . .

What's new: In Paris, the first-ever European Carlos Falchi shop, open this month on the Left Bank's Rue Bonaparte. What that means: now, for the first time, a total showcase for Falchi bags, accessories, shoes. Also offered there, Carlos Falchi's brand new clothes collection: jackets, skirts, wonderfully textured leathers, special "items" to wear. . . . New, too: for chic café-sitting, people are talking about Paris' Café Costes, near Les Halles. For the fashion crowd, it's a bit like Deux Magots updated: a place to see and be seen, against a background of starkly modern, "industrial" design. . . . What to wear there: in Paris, this could easily be the Year of the Mink. The preferred style, it seems, is a 7/8-length jacket, vaguely sauvage-looking, of dark brown wild mink skins. It's shown up with almost everything: even blue jeans and moccasins. —KATHLEEN MADDEN

Future fashion: At this point in time, fall clothes are, for most women, something that's strictly future tense; for people who work in fashion, fall is, in April, the chief topic of occupation. As designers in Paris and Milan have plotted fall collections, one consistent trend: everyone's talking, again, about the look of somewhat longer hair. They're sketching models with longer, wavier, highly feminine looks—not with wild manes, but with hair that's far from cropped and decidedly romantic. To complete the look: makeup is pale, quite "pure," with emphasis at the eyes. Hairpieces, bows, and new hair ornaments add glamour.

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Calvin Klein Underwear

WHAT STANDS OUT AS SUMMER APPROACHES—

A NEW PERSPECTIVE ON FASHION AND FITNESS AND THE WAY EVERYTHING COMES TOGETHER

Where summer is concerned, this is a good moment to start planning. For one thing, this is the month many summer clothes appear, and the best go fast. For another, while spring often slips by unnoticed in most parts of the country, summer's changes command attention. The earlier you know what to look for, the easier it is to get ready for the warm weather ahead.

Where this summer is concerned, what stands out—first, foremost—the fact that certain truths about fashion and fitness are "brought home" in the most striking terms yet. The reason: more and more of fashion today is based on a sense of the body. Summer fashion takes it all the way—it always has. But this summer, all the way goes even farther, starting with an unmistakable narrowness of line.

Certainly, it's fair to say that there has never been a greater concentration of effort centered around or more attention paid to the body. Attention easily explained: "the fitness revolution," that aptly named phenomenon now in its second phase, continues to change our ideas, attitudes, goals with far-reaching effects. When the hottest spot in any city is the hottest gym; when the majority in a recent Gallup survey proved to be confirmed exercisers—and the rest, aware of its benefits, eager to start; when the most compelling modern success stories are coined in Olympic gold; when exercise videos rival first-run attractions—it's not at all surprising that fashion has come to reflect these changes.

The strongest reflection: a whole new concept of body dressing—a term that has gone beyond outdated connotations of dressing in leotards or body stockings. Today, it's a term that signifies the body-in-fashion with almost infinite ramifications. This summer, more specifically, body dressing has to do with the fact that the skirt of the moment is a sarong that wraps and holds and reveals . . . and that the top that goes with it is likely to be cropped, midriff-baring . . . it has to do with the drape of a couture evening dress—as narrow as narrow can get—or the more subtle body consciousness of a bias-cut skirt or pants . . . with the skinniest, brightest knit "tube" dresses that fit the body better than a second skin, symbol of a growing number of dresses, of clothes often "harder" to wear than bathing suits.

At every turn, a new fashion-fitness connection asserts itself. You see it in terrific new bathing suits translated from Olympic racing suits with the same sleekness and style . . . you see it in lingerie based on exercise dressing—pieces that move out from under fashion and cross over into the realm of "real" dressing . . . you see it in a pervasive bareness—bare backs, bare midriffs, bare shoulders, bareness under a jacket—now, all accepted elements of dressing, not special effects. You see it in the best looks this summer, in the best looks throughout this issue . . .

What stands out this season as a key to day dressing—and, summer or not, that's still the priority for most of us—a new-looking, new-shaped dress—very different from the chemise-y summer dresses of past years. Here, the impact comes from line, from shape—these are leggy, narrow, small-fitting dresses held on the body at the waist, or the hip; held by design—by a set-in belt, a laced-up bodice, an elasticized waistband. Heightening the sharpness, the modernity: differences in texture and coloring. To start, the most interesting textures: iridescent cottons; woven, crunchy linens; shimmery satins; dotted, printed, striped, paisley-ed textures . . . all in dark colors, or in neutrals. The dividend: these are dresses that take you from the first warm day to the last.

Something else that stands out for day—a new kind of pants dressing that borrows the ease, the attitude of a pyjama. But the context is one of narrowness, crispness: these are not droopy, overly soft—line is always maintained. In the best of these looks, you find pants that are variations on a classic trouser—with differences: pants that can be wrapped at the waist, cropped at the ankle, slightly fuller in the leg. In the tops, a controlled softness, often a shirt-inspired shape.

In the world of leisure-casual dressing—a world greatly expanded in summer—the standouts, the news: the more unexpected pieces. These are easy-going clothes that fill basic needs, provide answers, but—without being extreme—have more character, more in the way of design. Tip-off: the classic white pants/T-shirt school of dressing isn't what you want. Instead: you find pants on a soft, dropped yoke, or pants that narrow on the leg, cropped and buttoned above the ankle. . . . You'll find casual versions of the sarong in everything from cotton sheeting to denim to an exuberant plaid, ingeniously draped and tied. . . . The prevalent casual top—a shirt, but untraditional in character whether it's in a lacy knit and cropped short, or it's very oversized in contrast to the narrowness of a sarong, or it's a shirt with "tails" that tie to reveal a crack of bareness.

What stands out everywhere: a new thinking on ornamentation centered on silver and gold . . . thinking that extends from some of the season's most striking accessories to some of the season's most inviting new makeup. In jewelry, there's the growing recognition that summer doesn't have to mean second-string fill-ins. What counts, counts no matter what the season. And what counts: pieces with unique presence, texture, shape. There are bracelets wider, bolder, stronger than ever in textured gold, burnished gold, smooth shiny silver, ribbed silver, silver set with icy stones. There are gutsy, bold-scaled hoop earrings in the same inviting range of textures. Equally inviting—new!—sunglasses that are silver-framed, sizzling. And the newest pumps for day—gold—a terrific, neutral companion to city summer dressing.

In any season, certain key words stand out . . . words that define its character, give it a distinctive flavor. One word you'll hear repeated this summer—sheerness. In fashion, a sheerness that reveals itself for evening in thin veilings of fabric—a cut-in printed tank top and sarong that barely cover skin. . . . Sheerness as in the remarkable textures of makeup allowing for the possibility not only of gold and silver but of striking pastel colors. In every case, the textures so sheer, so light, the effect is never too "colorful," or heavy-handed. . . . Sheerness as in a new whitened stocking for summer. And with it, a higher-heeled sandal or bare, cut-out pump—nonstop legginess.

Another word of the season with interesting implications—line. Most obviously, in the narrowness that defines clothes. But line also applies to hair this summer—longer but controlled hair, perfectly cared for, without any of the strange, spiky effects of the recent past. . . . There's the racy, elongated line that comes from a higher heel and the stance it gives fashion. . . . And, in the end, the line that's the base for everything else—the line of a well-toned, well-conditioned body—neither underfed nor overbuilt but maintained at an optimum level of fitness and health. It's an ultimate, accessible goal. Our sophistication on the subject, along with continuing research, provokes reevaluation of the best means to that end—to that kind of fitness, and the sense of well-being and vitality that comes with it. And with them come an attitude, an energy that affect everything we do—not the least being the confidence and enthusiasm with which we approach fashion—that's what it's all about any season any time . . . and what this issue is all about.

Flowers, here [illegible] and throughout these pages, arranged by Olivier Guini [illegible] for Pierre Cardin, Maxim's Fleurs, Paris. Rug, from Galerie l'Arc en Seine, Paris Vase, Galerie Jacques de Vos, Paris

PARIS...AT ITS MOST ALLURING

The best of the best: what the couture is all about. A perfection of style, a level of luxury that are unique...and uniquely compelling.

More than that, the couture is about a certain delight and total pleasure in dressing: there is something quite extraordinary in the way these clothes feel and fit on the body.

And, always, from the couture, ideas that are influential enough to generate different ways of thinking. To watch this season: the idea of narrowness, continuing to evolve in new, less exaggerated ways...the idea of a decorative dinner suit, as a welcome addition to nighttime dressing...new ideas on jackets—shorter jackets, collarless jackets, jackets that open to reveal a new straplessness...*(Continued)*

A SPECIAL TWENTY-PAGE COUTURE ESSAY, PHOTOGRAPHED BY SHEILA METZNER

Over and beyond "the news," the actual clothes, it's his commanding sense of style, his unwavering vision that sets Yves Saint Laurent apart. He touches base with the way women live, with the way they would like to see themselves, present themselves—it's a key to his genius. Perfect example, left—a Saint Laurent suit for day with his beautiful new collarless jacket, here in ivory silk shantung over bare skin—square-shouldered, slightly fitted at the waist, narrow at the hip, with a pointed "hem"—over a trim, black grain de poudre skirt. Hair, these twenty pages, Gerard Bollei at The Galleria, NYC; makeup, these six pages, Anne-Marie Barthélémy. Fashion information, last pages.

(Continued) and the idea of straplessness on its own—a key theme for evening…a new thinking on pants: sometimes softer, bias-cut, and held near the ankle, or very narrow all the way…a new thinking on color—pale Watteau-inspired watercolors and sophisticated colors mixed unexpectedly…a ravishing use of embroidery (the most obvious, most pervasive expression of luxury this season).

To watch—always—the attention to "detail" in couture dressing, from the shoes (beautifully designed high heels that give fashion a different stride) to the innovative, charming jewelry.

All of the above ideas at their best, their most influential at Yves Saint Laurent, the starting point of our special couture report…

A DIFFERENT APPROACH *to the idea of a dinner dress. Modern. Uncomplicated. Unencumbered by frills, ruffles. Instead: a dress that has the attitude, the ease of his classic "smoking." Everything about it—from the softness and drape of the top with its very wide neckline, the sashed waist and tulip-shaped skirt, the shimmery silk crepe lamé in a green-on-green snaky print, and the way it just slides and falls against the body—is a dream! Fashion information, next to last pages of this issue.*

Rug, Galerie
l'Arc en Seine,
Paris. Glass bowl,
Galerie Downtown
Vase, Galerie
Jacques de Vos.

Sheila Metzner

This page: vase and table, Galerie l'Arc en Seine, Paris; *opposite*, vase from Galerie Mostini.

AN IDEAL BALANCE *between the beguiling and the practical. . . and a remarkable level of suit dressing that sets new standards, answers more needs, day and night. Opposite: The prophetic dinner suit—an instant classic: in black silk crepe, with a bolero jacket (another of his key shapes) embroidered in rhinestone swirls, a long, narrow bias-cut skirt; the unexpected "bareness" of a small silk T-shirt/blouse underneath; the unexpected color—his rhinestone-edged hot-pink belt. . . . The perfect base for day dressing, above: his navy wool jersey pants suit, with a short, collarless jacket, pleated trousers, and crisp white silk shantung blouse—in its sophistication, its ease, its precision, a clear definition of modern style at its best. Fashion information, see next to last pages of this issue.*

AN EXTRAORDINARY SENSE OF COLORING *that continues at night a heightened sense of ornamentation—standout evening dressing at Saint Laurent. This page: Under an exquisite evening coat—cream grosgrain reembroidered in designs of colored sequins, rhinestones, beads, designs inspired by artist Christian Berard—his irresistible tricolor evening dress—the long-sleeved top, body-defining sash, and bias skirt in the palest blue, green, lavender. Montex embroidery. Part of the delight at Saint Laurent—watching signature shapes change with changes of color, ornamentation. Case in point, right, his new "fitted-in" collarless jacket (the same jacket shape you saw several pages ago). Here, for evening, in white silk satin, embroidered with gold and silver bugle beads. And the skirt—the color!—the palest blue Moroccan crepe, gathered, draped on the bias. More delight—his glorious evening accessories. Makeup here, and the next twelve pages, Tyen of Paris. Hair, all pages, Gerard Bollet at The Galleria, NYC. Details, last pages.*

PARIS: THE ALLURE AT SAINT LAURENT

Both pages, photographed in Paris, at the Galerie Vallois.

Sheila Metzner

MEMORABLE—*the very luxurious, very inventive use of embroidery all over Paris collections—as a key design element. Another strong element of design: the presence of bold black-and-white flower/leaf prints . . . . At Saint Laurent, above, twice the impact: splashy black flowers on a white silk crepon 7/8 evening coat. Underneath, a knockout of a top—black sequins and bugle beads, worked in a skin-baring basketweave pattern, and embroidered with white bugle-bead flowers and leaves. With soft black silk crepe pants, held at the ankle. Top, Lesage embroidery. . . . . And, at Givenchy, opposite, the most striking effect of black and white: a long, narrow dress in white silk Moroccan crepe, the top and sleeves defined—shaped—by spiky leaves of black and white bugle beads. Lesage embroidery. Details, last pages of this issue.*

Both pages, photographed in Paris at the Galerie Vallois Sculptures by Joseph Csaky.

Sheila Metzner

Both pages, photographed in Paris, at the Galerie Vallois; furniture, *far left*, by Jacques-Emile Ruhlmann; vases, both pages, by Jean Dunand.

A MORE ROMANTIC MOOD OF DRESSING — *a collection of charming Watteau allusions: the soft oversized berets, the pleated ruffs, the coloring . . . with new perspectives on shape . . . new variations on the theme of suit dressing . . . A charming new Chanel pants suit, far left, that starts with a charming new-shape coat: in black wool crepe, rounded through the shoulder (a key difference to watch), collarless, narrow falling, with the kind of softness that allows for push-up sleeves. Over the narrowest matching "sailor" pants, buttoned at the ankle. . . . More of the difference in shape, near left: a longer, fitted suit jacket, with the same engaging roundness to the shoulder, in lightweight wool crepe, over a narrow skirt. Pretty details: the pleated ruff, the flower-shaped gold buttons, the grosgrain ribbon . . . . For evening, above, the most romantic expression of the idea, the narrowest silk pants suit: the jacket, longer, rounded at the shoulder, shaped at the waist, over pants as fitted as gloves. Heightening the mood: the Watteau touches. Details, last pages.*

ROME: THE ALLURE AT VALENTINO

Background *this page* and *far right:* the Galerie Vallois, Paris, with Joseph Csak sculptures. *Center,* photographe in Paris at the Maison de Verre; architect, Pierre Chare

Sheila Metzn

OUTSTANDING EVENING DRESSING—*the hallmark of this, of every Valentino collection. Unmistakable: the extraordinary body-consciousness of his clothes—a continuing evolution of narrowness and shape; along with the most inviting use of embroidery and lace, the most feminine accessories . . . every detail, tempting . . . . Accenting the body in dramatic terms, far left, his long, narrow bias halter dress: under a very short, jewel-closed white quilted silk jacket, a maillot-bare black cross-strapped top; the rest, in a big, bold white-leaf-on-black silk print. . . . The most beguiling new black dress, near left: the small silk georgette top, cut in on the shoulder; the sequined skirt reembroidered in sprays of delicate pink flowers; a long pink sash, softly tied at the hip . . . . Classic Valentino, above: the red, the bare back, the strapless, the narrowness of shape "held" by two black bows . . . the very real seductiveness. Details, last pages.*

A SINGULAR CONCEPT OF DRESSING — *a unique approach to color and ornamentation, a unique approach to body dressing—new variations on the now-famous Emanuel Ungaro draping and shirring . . . In a blaze of color and light, left, his glorious new evening pyjama: the jacket, emerald-green silk moiré, jewel-embroidered in rich Indian patterns. Equally dazzling—the under-tunic of pale raspberry lace on chiffon, embroidered with shimmering gold roses; and peacock-blue silk satin bias pants, tuxedo-striped in gold lamé. Montex embroidery. . . . All body and brilliant color, right: one of Ungaro's striking new-proportion, new-shape, body-shaped dresses. This, two-piece yellow satin; the top, very high waisted, broad shouldered, smooth; with the narrowest torso and skirt, all shirred diagonally in different directions. Not-to-be-missed throughout: the jewelry. Here, his necklace of gold chains with an ornament of papier-mâché! Details, see next to last pages.*

Sheila Metzner

Both pages, photographed in Paris at the Maison de Verre; architect, Pierre Chareau. Table and chair (with Lurçat tapestry), also Chareau. Vase, *above*, from Galerie l'Arc en Seine. Flowers on all pages, arranged by Olivier Guini for Pierre Cardin, Maxim's Fleurs, Paris

PARIS: THE ALLURE AT UNGARO

THE INTRIGUING EFFECT of color and pattern . . .
touches. On the subject of color of body—a
strong Ungaro statement: this page one
looks with a deeply V'd top of jade green silk jer
the hip and held by a jeweled pin, the narrow sle
black buttons, the skirt of black silk with
And a strong accessory statement: his ve
the emphatic necklace—satiny, lightweight, with ch
set in papier-mâché. His romantic turn to suit dr
day/dinner opposite: a beautifully shaped jacke
quilted silk crepe, the lapels and lining in black-and-
a diagonally striped wrap skirt lined in matching
flowered silk sash at the waist—a typical Ungaro m
cated patterns. Also typical and very
jacket top invisible here: a low-cut white silk shell
bugle bead embroidery. Details see next to last page.

Both pages, photographed in Paris, at the Galerie Vallois. Sculpture, *left*, "The Sacred Firewood," by Chauvin. Sculpture, above, by Joseph Csaky.

Sheila Metzner

THE ULTIMATE *in Ungaro evenings . . . a "fantasy" of shape, color, pattern, pure dazzle. His spectacular strapless evening dress: the narrow, all-shirred bodice of colored and gold brocade with appliquéd roses; rhinestone-embroidered printed pink taffeta draped over the hip; a soft, flounced yellow skirt embroidered with gold, rhinestones, tiny pearls. And it's all wrapped in one of his signature, oversized tasseled shawls—here, in matching pink taffeta. Everything about it—distinctively, uniquely Ungaro . . . even the wonderfully exotic "spray" hat, the remarkable jewelry. Details, see last pages.*

Photographed in Paris at the Maison de Verre architect, Pierre Chareau; sofa, with Lurçat tapestry, also by Chareau.

Sheila Metzner

A BEAUTY contrast

Personal style...It's unique to every woman, of course, but for American women, it pretty much comes down to two types: the woman whose freer, easygoing attitude is reflected in her casual approach to clothes, hair, makeup—and the woman who aims for a much more finished look in makeup and clothes. But while these women may come across as quite different, they are not at all opposites. It's really just a question of degree: more or less.

That's the story coming up on these pages. A study in contrast in makeup, it's also a reflection of personal style that's suggested by the fashion, clearly signaled by the accessories. Photographed on some of the great beauties of the moment, it tells a lot about the state of attractiveness today, starting with the difference in makeup itself.

The differences are subtle, but they are there, and they represent choices, ones active women can work with—and live with. Colors are generally paler, more neutral than they have been. Products have a new transparency, which means you get the effect of color, not the weight of makeup; that is, you see color, not blusher, and the face "reads" in a much more natural way, no matter how much makeup you choose to wear. Even in the evening, it's important to be able to see the woman through the makeup.

Speaking of evening, that's the time for shimmer and/or gold. It can be added to day makeup—on mouth, cheeks, eyes—for a special effect the same way you might add sparkly earrings. (And with the same ease: a single gold highlighter kept in your bag or desk drawer does the trick.) For the woman who wants the look of more,

In style

there's the option of a more defined line around the eye, maybe a dash of color there, too...an overall face highlighter to give a slight sheen to the skin...an unorthodox color (pale blue? green?) on the nails.

Hair, like makeup, has become easier to handle, whether you like the look of more or less. Mousses and gels enable every woman to achieve a definite style—and to play with it, change it, add a difference for night, say, without enormous effort or a trip to the hairdresser. The fundamental difference is the real ease in beauty today that allows for a difference again between night and day, for both "types" of women.

But just as the woman who prefers to dress simply by day can also do so at night—and look appropriate in a room of more elaborately dressed women—she doesn't have to make major changes in hair or makeup. How nice when a woman can pin down a makeup, a hairstyle that with minor adjustments will work for all occasions!

Less? or More?

WHAT IT'S NOT

Less is not nothing. More is not the appearance of a great deal of makeup on the skin.

FOR DAY

The purpose of makeup is to make the face look great, whether it's "no-makeup" sheerness or a bit more coverage. Basically monochromatic, matte.

FOR NIGHT

The woman who likes light, less precise makeup will stick with it, add shimmer, add gold. The woman who prefers an evenness of skin tone achieved with foundation will go for more definition: lip liner, eyeliner, hair with more line.

THE DIFFERENCES

The fact that you feel like yourself in your face and your clothes. The speed and ease: they allow for change but absolutely keep the pressure off!

Two different women . . . two different styles. A softer, less precise handling of makeup for the woman who opts for less. For the woman who chooses more: similar colors but a more developed style—defined outlines, very "placed" makeup. (It's really a matter of application rather than of more makeup.) *Near right:* Model Renée Simonsen's makeup—an almost-nothing cheek and eye, pale-pink unlined mouth—Merle Norman's Rosedust blusher; Soft Heather/Persian Violet shadows; Heather Mist on lips. *Far right:* Jacki Adams' "more" effect, from Elizabeth Arden Petals collection—Pink Petal on lips lined with Wild Lily; Gentle Shadows with Charcoal liner on eyes; with Softblush. Hoops by M & J Savitt. Earrings, *right*, by Michael Tyson Murphy. Makeup, all eight pages, by Margaret Avery; hair by Ezel for Bumble & Bumble. Details, last pages.

BEAUTY CONTRAST / day

Denis Piel

Denis Piel

BEAUTY CONTRAST / **all-out evening**

Taking monochrome to the glamorous maximum, *far left*: Rosemary McGrotha's more sophisticated makeup comes across as intense, dramatic. Eyes are lined, lips are lined, blusher is angled, very carefully placed. From Estée Lauder's Color Transparencies: on eyes, Graphite Grey liner; Cocoa/Shell shadows; Goldlit Bronze on cheeks; lips lined and filled in with Sunspiced Brown. *Near left*: Laetitia Firmin-Didot's less-done look is fresh, charming, and in keeping with the dress. It's simply this: Chanel Brown mascara, Peach Luxury Powder, Nude lipgloss, yet it has real "finish." While there's a message in contrast to hair here, too—one has lift, the other simple line—there's a likeness: new *length*. Earrings, *far left*, by Alexis Kirk; *left*, M & J Savitt. Details, last pages.

Here are two very different looks—stronger colors, stronger shapes for the woman who goes for more, more. The much less exaggerated look is applied color, equally attractive look of less. Both are modern, appropriate. And the delight is they could switch! New right. On Karen Alexander, the eye makeup is almost black and winged out into a very specific shape that's blurred to soften the line. The idea: to balance a powerful, almost flamboyant mouth. From L'Oréal Ma... ...ion Fever collection. Earth shadow on eyes. Poppy on cheeks. Nectarine on lips glossed with Naturelle. For right: Wannabe's more subtle colors are more subtly blended—a more comfortable look for some women. From Lancôme's Passion de Papillons collection: Pink Sorbet/Mauve Douce on eyes; Corail on cheeks; Sheerly Glad on lips. On another night, in another mood, Wannabe could carry off Karen's look, but because her skin is lighter, the colors would look stronger—more fire, too. The name of the game is options, to have variety, to be comfortable. Jewelled collar by Steven Rosen; earrings by Patricia Locke Designer Collection. Details, last pages.

Denis Piel

BEAUTY CONTRAST / **on black skin**

Notice how the hair keys you in immediately as to who's "less" and who's "more"? That good simple line is just as appropriate—as modern—as the more structured look. The makeup, like the hair, is a matter of degree, both using shimmer and gold to take natural colors up to evening impact. Far left: Maria Johnson's light-handed makeup is little more than sparkle—Cartier Dior's sheer Aqua-Color eye shadow from the Summer Butterfly Pallette lined with Willow; Dragonfly blusher; Bonbon lip gloss. *Near left:* Ben Rupert's makeup—more definite, more "done"—from Charles of the Ritz's Romantic Reflections collection. Perfect Mocha and Perfect Moonbeam shadows; Golden Umber on cheeks; lips lined with Sunrise Tawny, filled in with Tender Coral. Stephen Dweck choker and earrings. These pages; hair, Ezel for Bumble & Bumble; makeup, Margaret Avery. Manicures, Elisabeth Drabinski. Details, last pages.

Denis Piel

BEAUTY CONTRAST / easy evening

FITNESS: THE NE

THE NEW FOCUS: ON BALANCE—ON MODERATION, ON MOTIVATION TO PURSUE HEALTHY LIFE-STYLE HABITS. THE EMPHASIS: ON TOTAL FITNESS—DIET/EXERCISE/MIND-BODY RELAXATION... ON DEFINING YOUR GOALS, YOUR NEEDS... ON EXERCISE THAT NOT ONLY STRETCHES, STRENGTHENS, PROMOTES HEALTH, BUT REDUCES STRESS... "EXERCISE OF THE FUTURE WILL FOCUS ON MUSCLE STRENGTH IN THE CONTEXT OF ITS EFFECTS ON YOUR JOINTS, YOUR BACK—HOW FAR YOU CAN TAKE YOUR BODY WITHOUT INJURING IT," SAID CHICAGO EXERCISE EXPERT ANDREA CLARK. THE GUIDANCE: PERSONAL TRAINING— AT HOME OR AT GYMS, IT'S THE FUTURE OF FITNESS.

FIT FOR WHAT?

NEXT PHASE

BY DOROTHY SCHEFER

"I have to make a greater effort to take better care of myself—beginning with my body and my eating habits"

That could have been said by any one of us. In fact, it is scribbled across a painting, done by the acclaimed New Image artist Jonathan Borofsky.

The fitness revolution has had an impact on our habits, our life styles, our health; but it's done more than that: experts are calling the Fitness Boom the most significant factor affecting American culture since World War II. Now fitness *is* everywhere, even reflected in our art.

The numbers add up, and they're impressive: Seventy-five million people exercising, twenty-six billion dollars being spent on fitness. But numbers mislead. Of these seventy-five million people only *one-third* are exercising to "fitness." And the money being spent? For many, it's wasted on gimmicks: abandoned equipment . . . unused health-club memberships (the "dropout" rate is now estimated at 90 percent).

Such statistics point the need for a critical look at the fitness movement—what it's accomplished, where it's failed.

The consensus among experts: while the fitness boom has succeeded in getting more people *moving*, most Americans have taken up diet and exercise with little understanding of their components, their effects on bodies and health. "The fitness boom hit before we were ready for it," said movement therapist Marianne Battistone, "faster than the right programs or the right people were available to teach the public."

Properly and expertly executed, fitness has proven what it can do—in the prevention of heart disease, in the reduction of stress, in the stellar performance of a woman athlete such as Joan Benoit—who won the first Olympic women's marathon six weeks after knee surgery. But experts are now more aware of its failures: the abuses of overexercise, increased injury, widespread misinformation, the unhealthy example of Switzerland's Gabrielle Andersen-Scheiss, pushing her dehydrated, oxygen-depleted body across the women's Olympic marathon finish, as millions of horrified viewers looked on. She could have suffered permanent brain damage. She could have died. A runner in NYC's Marathon did.

People pushing themselves—too far, too fast—into the danger zone. Is this what "being fit" is all about?

Experts, relying on growing experience, increasing research, now admit they have a better perspective and recognize that skimpy data and semi-qualified "experts" are partly to blame. "There will be no more Jane Fondas," said one expert. Added NY Sports Training Institute's Mike O'Shea, "The trend is to fitness instruction as a recognized profession."

Confusing the issue further was the death of Jim Fixx. While media focused attention on whether exercise could kill you, the real issue Fixx's death raised was obscured: most exercise programs are directed at sedentary but healthy Americans. And *un*healthy people with *un*healthy habits who take up exercise can, in fact, kill themselves. Women, for example, can't exercise and continue to smoke cigarettes or to limit themselves to a very restricted weight-loss diet. Men need to be certain they're not at risk of heart disease, as Fixx was, before beginning an exercise program. Fitness does *not* guarantee *(Continued on page 336)*

As experts learn more about how exercise affects our bodies, our health—what it means to be fit—the ways in which we work out, and with whom we work out, will change. On these eight pages: new goals, new directions...

HOW MUCH EXERCISE IS ENOUGH? THAT'S THE KEY QUESTION, THE NEW GOAL—KNOWING "WHAT'S GOING ON INSIDE YOU...HOW TO USE FITNESS TO IMPROVE HEALTH, LOOKS, PERFORMANCE," SAID OLYMPIC SPORTS MEDICINE PROGRAM HEAD IRVING DARDIK, M.D. THE SAFE, MODERN WAY: BY TAKING YOUR HEARTBEAT INTO ITS TARGET RANGE FOR A SPECIFIED NUMBER OF MINUTES. ABOVE: WHERE THE SCIENCE OF FITNESS ENTERS THE PICTURE—AMF'S QUANTUM XL FITNESS MONITOR, OUT THIS MONTH, STRAPS OVER BARE SKIN, TRACKING HEART RATE, TRANSMITTING IT TO A WRIST MONITOR PROVIDING INSTANT FEEDBACK; FOR WHAT IT WILL DO NEXT, TURN THE PAGE...

(Continued) health. Or vice versa.

Experts now agree that there is a need for more scientific fact and a professional group to set standards. "There is a need to look at the true health-exercise relationship—the real benefits vs. real risks," said exercise physiologist Jack Wilmore, Ph.D. And there's "a greater demand for more accurate, medically oriented information," added The Aspen Club's Julie Anthony, Ph.D.

Such goals will fall under the aegis of the U.S. Fitness Academy, expected to act as a clearing house—establishing guidelines, reporting new research—on diet/exercise programs. The American College of Sports Medicine will also take on a more active role, providing certification systems that are currently being worked out. "This is not wishful thinking," says Karen Diamond, who runs an exercise studio in Washington D.C., and is on the ACSM's ad hoc committee. "We think it will happen next year."

More new directions, new goals . . .

TRAINERS

Whom you exereise with becomes a crucial factor. "Private training will dominate in the future," says LA fitness consultant Dan Isaacson. "It gives better, longer-lasting results." A hands-on trainer will not only know your body but be able to motivate, to vary exercise, to understand *specific* needs. "Some people under stress get out aggressions during a workout," said Isaacson, "others are so preoccupied they can injure themselves. What was once an optional activity has become a need—and that need can best be filled privately." "Privately" doesn't necessarily mean only at-home; the best gyms now offer workouts "by appointment only."

"Real experts," says Irving Dardik, M.D., head of the Olympic Sports Medicine program, "will have to learn how to combine body and mind with the new science of fitness. It's the era of sports medicine—biofeedback, computer analysis, assessment of body fat. The new expert will have to have the knowledge to understand all this. He or she will have to have *started* in fitness, not arrive in it from sports or dance."

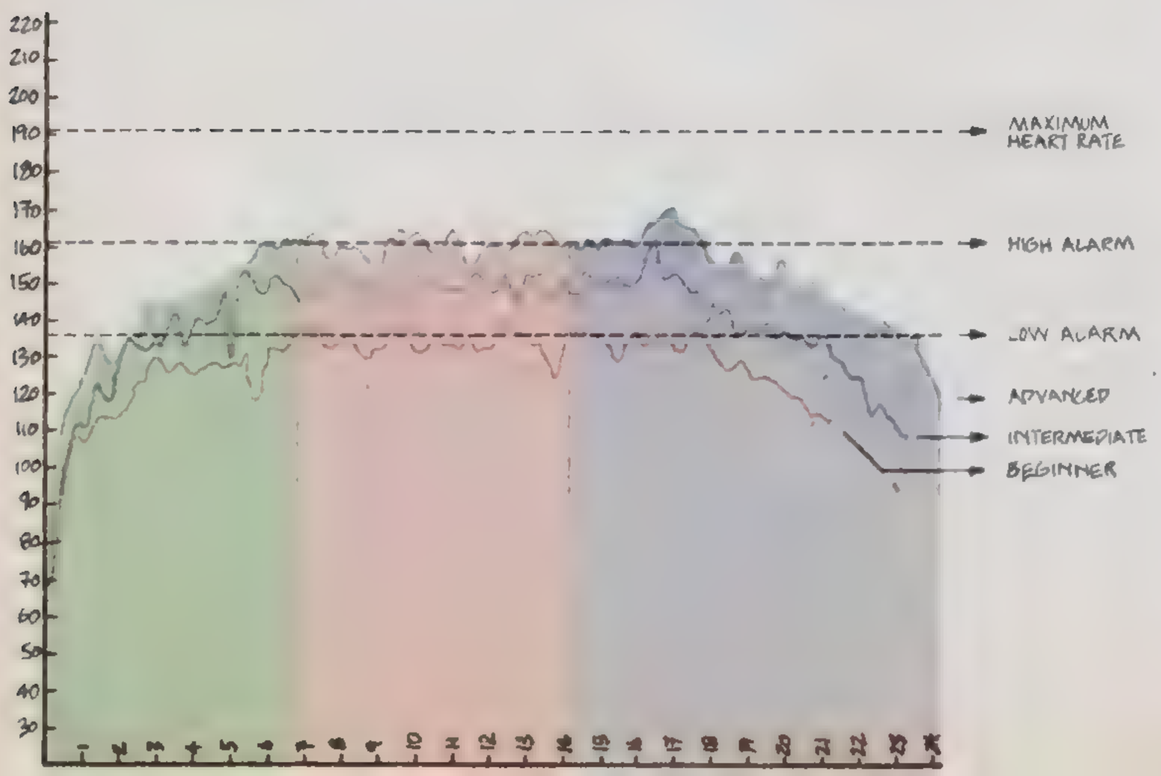
PROGRAMS

The need for expert certification is one new concern; so is the in-

NEW BODY SHAPE, NEW BODY IMAGE... OUR DEFINITIONS OF FEMININITY AND ATTRACTIVENESS— THE WAY WE THINK ABOUT OUR BODIES— HAVE CHANGED...

Robert Mapplethorpe

FITNESS: THE NEXT PHASE



NOW, A CRITICAL LOOK AT "CELEBRITY FITNESS": WHILE ACTRESSES SUCH AS JANE FONDA AND RAQUEL WELCH (RIGHT) ARE TO BE CREDITED WITH RAISING WOMEN'S FITNESS CONSCIOUSNESS AND DEVELOPING GOOD PROGRAMS, THESE PROGRAMS ARE NOT NECESSARILY FOR EVERYONE... THE TREND: TOWARD INDIVIDUAL, LEVEL-ADJUSTED EXERCISE; E.G., NEXT ON AMF'S AGENDA (LEFT), A COMPUTER HOOKUP THAT ALLOWS FOR SELF-TESTING/ TRACKING OF YOUR HEART RATE AS YOU WORK OUT, TO KEEP YOU FROM OVER/UNDERDOING. NEW "MUSTS": EXERCISE EVALUATIONS...AND "PRESCRIPTIONS" THAT PINPOINT FOR YOU FREQUENCY, INTENSITY, DURATION, ACTIVITY TYPE.

Bonnie Glasser

J.P. Laffont/Sygma

tegration of fitness *and* life style. The focus is shifting from quick-fix approaches to improving life styles, for young as well as older persons. "The biggest mistake is that people have been trying to find instant results—but when you're speaking of fitness you're talking a totality: mind/diet/exercise," said Dr. Dardik. You can't achieve "success" in one area and not the others.

In an effort to be safer, more results-producing, programs themselves will drastically change. Concepts like *cross training, specificity, training intensity, exercise prescriptions, fitness evaluations* will become part of our exercise vocabulary. "Fitness is going to be a lot more specific, more personal; the result will be more *success*," said Isaacson.

But "while parents are getting fitter, their children are getting flabbier," commented Kenneth Cooper, M.D., of The Aerobics Center, Dallas. "I'm dismayed about the current evaluation of American youth:" One in five American children is over-fat. With a determined belief now that preventive care, good habits should start early, fitness educators are reaching out to kids. "Heart-disease prevention, combining diet with exercise, must start in youth, with better conditioning programs," said Dr. Cooper.

This is just the beginning of restructured, refocused fitness programs. Increasingly, exercise workouts will become age- and health-related. "Research shows that certain diseases and frailty linked to old age are really associated with inactivity," said Julie Anthony. "In the next five *(Continued on page 409)*

Antonio Lopez Computer Design: Bruce Simons, JWT Jim Harrison

COMPUTERS, ABOVE: "FITNESS FRIENDLY" FEEDBACK THAT PROVIDES INSTANT ASSESSMENTS OF A WORKOUT—AND RATHER THAN COMPLICATING A BEGINNER'S PROGRAM CAN ACTUALLY PROVIDE AN ELEMENT OF SAFETY AND A MISSING ESSENTIAL: MOTIVATION...WHAT IT ALL ADDS UP TO: A NEW EXPERIENCE, NEW OPPORTUNITIES FOR WOMEN TO GET INVOLVED IN FITNESS, IN TEAM SPORTS, AT EARLIER AGES...AND TO REALIZE THE BENEFITS OF A LIFETIME OF FITNESS PURSUITS. BELOW: PART OF WOMEN'S CHANGING ETHIC, IDEAL: RADCLIFFE RUGBY FOOTBALL CLUB MEMBERS WHO, ALONG WITH GROUPS SUCH AS THE WOMEN'S SPORTS FOUNDATION AND OTHERS, ARE ALTERING THE SHAPE, THE FUTURE, THE FITNESS OF ALL WOMEN.

EXERCISE AND WOMEN'S HEALTH

BY JANICE KAPLAN

While experts have debunked the myth that exercise is a miracle worker, they still believe that *exercise may be one of the best ways we know of right now to keep yourself healthy.*

"Virtually all the evidence we have points in the same direction," said Jack Wilmore, Ph.D., director of the Exercise and Sport Sciences Laboratory, University of Arizona. "Exercise makes you healthier and *may* impact longevity. It's time to become more aggressive in using exercise to improve overall health."

The key. Recognizing how exercise affects you, your body. "People need exercise for different reasons," said Richard S. Rivlin, M.D., chief of nutrition service, Memorial Sloan-Kettering Cancer Center, and professor of medicine and chief, Nutrition Division, The New York Hospital-Cornell Medical Center. "For example, if you want to improve your cardiovascular fitness, you may need one kind of exercise. If you're concerned about having strong, solid bones, you might need a very different kind of exercise program." The bottom line: If you evaluate your goals and choose your exercise routine carefully, you will most likely see benefits.

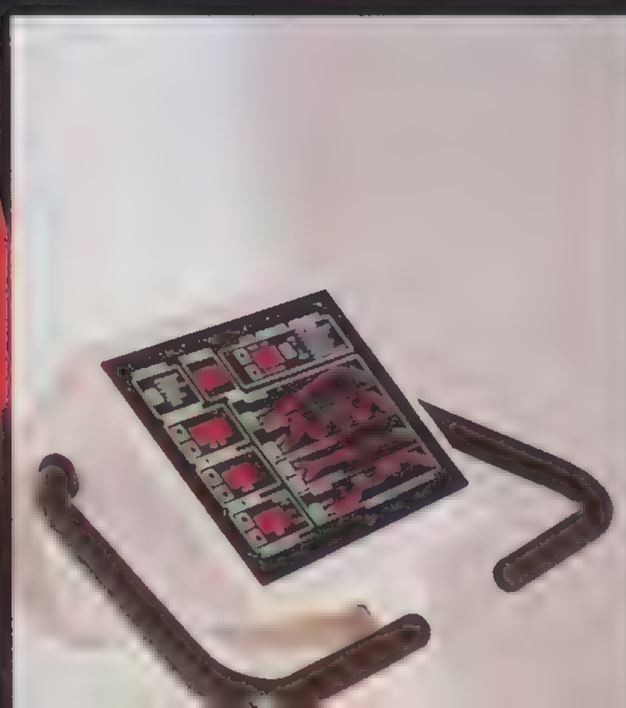
EXERCISE AND HEALTHY BONES

One example: A major problem for women as they get older is thinning bones that can cause fractures, a stooped appearance. Some doctors believe that women begin losing bone mass while they're still in their thirties, but the problem becomes most severe after menopause. "Estrogen has a protective effect on bones," said Dr. Rivlin. "When estrogen secretions diminish, the rate of bone loss increases." What is helpful: an adequate intake of calcium—*along with* regular exercise, and, in some cases, treatment with estrogen.

"Walking five miles a week at a reasonable rate will maintain bone mass," said Joseph N. Lane, M.D., professor of surgery, Cornell University Medical College; chief of metabolic bone disease unit, The Hospital for Special Surgery, New York City; and head of the orthopedic division, Memorial Sloan-Kettering Cancer Center. "What you need is any *impact-loading* sport. Swimming, for example, may be great for aerobic capacity, flexibility, and agility—but it won't do much for your bones." Dr. Lane recommends women walk, jog, jump rope, climb stairs, play tennis. "Studies show that exercise of this kind prevents bone loss in older women, and actually increases bone mass in younger women."

But the benefits of moderate exercise can be erased by overtraining. One example: a much-publicized study recently suggested that exercise may *cause* osteoporosis in young women. The reason: the study looked at runners who exercised to the point of amenorrhea. According to Rose E. Frisch, Ph.D., Harvard School of Public Health,

STATE OF THE ART AT HOME: ABOVE, NAUTILUS' NEW COMPACTS FOR ABDOMINALS/BACKS...RIGHT, UNIVERSAL'S COMPUTERIZED, "SIMULATED ENVIRONMENT" AEROBICYCLE SCREEN; FAR RIGHT, TUNTURI'S READ-WHILE-YOU-RIDE MINI.



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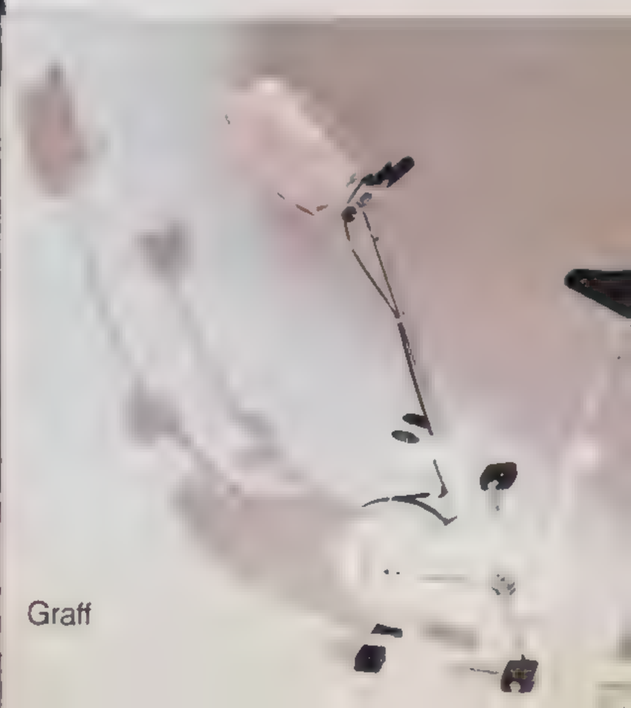

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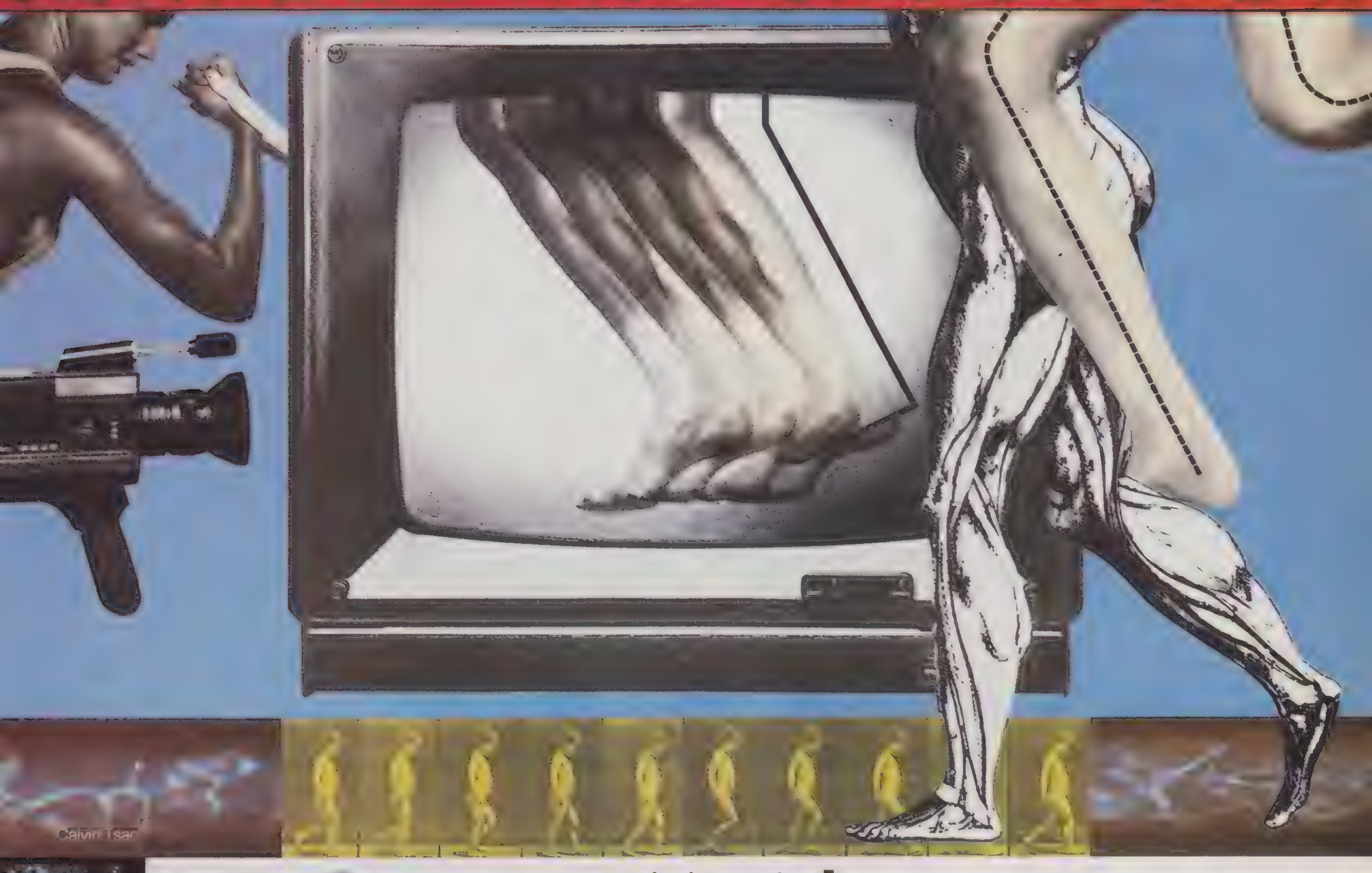
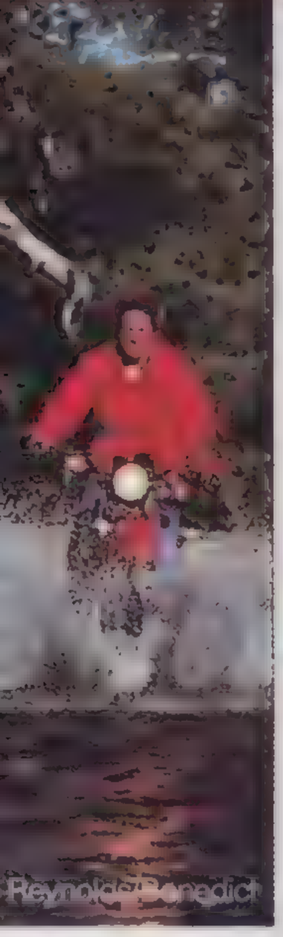


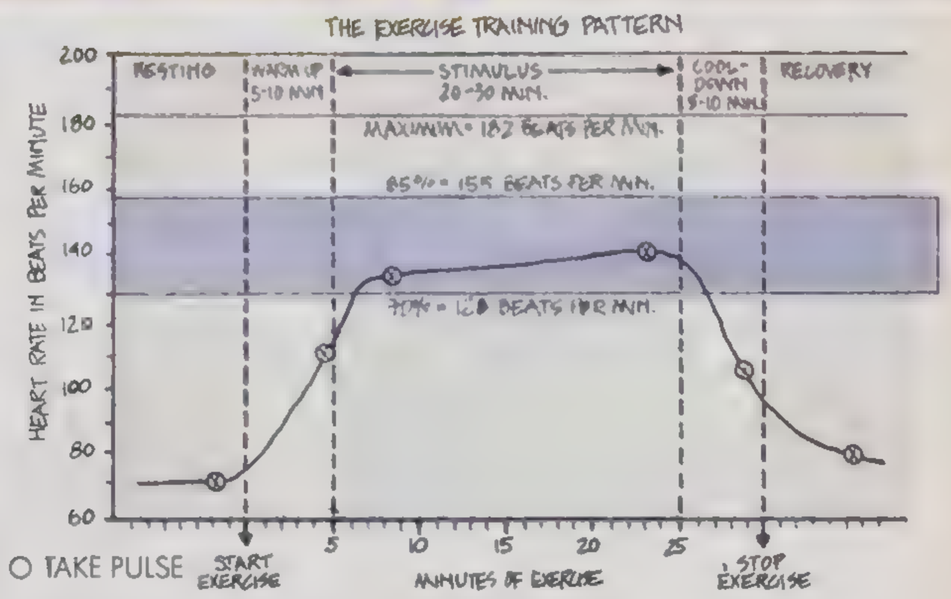


Bruce Benedict

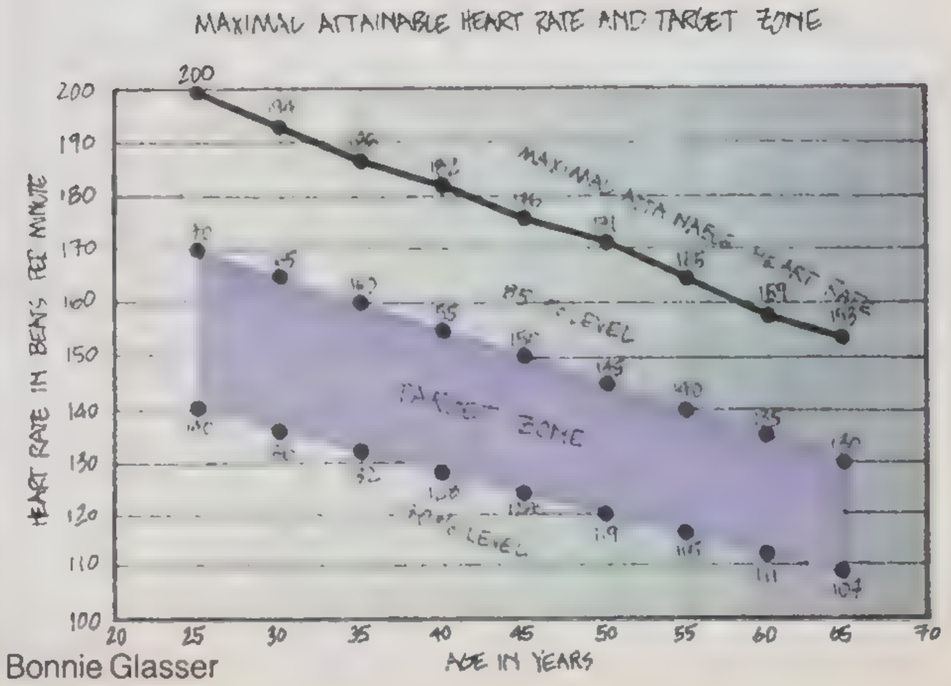
NOW, BIOMECHANICS—THE SCIENCE OF FITNESS...AND AUDIO/VIDEO, TOP GETTING EXPERT THINKING, PROGRAMS TO YOU...CELEBRATING WOMEN'S ACHIEVEMENTS: ENDURANCE ATHLETE JAN REYNOLDS, ABOVE RIGHT, AND SPEED SKIER MARTY MARTIN-KUNTZ LEFT...AMONG A NEW BREED OF WOMEN MAKING A DIFFERENCE IN FITNESS, IN SPORTS, IN OUR FUTURES.

women stop having regular ovulatory cycles when their body fat becomes dramatically low—a common result of extreme training. "We've seen dancers in their twenties who never have had a menstrual cycle," said Dr. Frisch. "Any athlete who becomes extremely thin will become amennorheic or have irregular cycles."

Doctors once believed that because menstrual cycles returned to normal when extreme training stopped, there was little cause for concern. "But we've found that in a woman with very low body fat, one form of estrogen is no longer functional," said Dr. Lane. "The result for the bones is the same as in menopause." The dividing line for women is clear and dramatic: If you exercise regularly, but not to such an extreme that your menstrual cycle is interrupted, you *(Continued on page 407)*



ABOVE: ANALYSIS OF AEROBICS, PART OF THE "NEW THINK" THAT EDUCATION FOR EXERCISE AND MOVEMENT COUNTS. NOW, TRAINING TO PROVIDE MAXIMUM FITNESS, MINIMAL TIME/INJURY...BELOW: CHANGING AGE-RELATED TARGET HEART RATES



Bonnie Glasser

The chart right shows that as we grow older, the highest heart rate that may be reached during all-out effort falls. These numerical values are "average" for each age. Note that one-third of the population may differ. The same limitations apply to 70 and 85 percent maximum lines. From *Beyond Diet: Exercise Your Way to Fitness and Heart Health*, by Lenore Zohman, M.D., CPC International, Englewood Cliffs, NJ.

FITNESS: THE NEXT PHASE

JaneArt for Avon Products, Inc.

WOMEN ON THE RUN ...NOT AN ISOLATED PHENOMENON BUT PART OF THE NEW CORPORATE SPIRIT THAT NOT ONLY PROMOTES FITNESS BUT INCREASES OPPORTUNITIES FOR WOMEN.

CURRENT FITNESS RETHINK: DIET OR EXERCISING ALONE GIVES TEMPORARY, YO-YOING RESULTS... WHAT WE EAT AND HOW MUCH WE MOVE ARE ESSENTIAL TO HEALTH/WEIGHT MAINTENANCE. KEY IS AEROBIC EXERCISE (RIGHT)— NOW UNDERGOING REEVALUATION— AND A BALANCED, LOW-FAT DIET, FAR RIGHT, THAT PROVIDES ADEQUATE CALCIUM AND IRON. AHEAD: FITNESS CENTERS FOR BOTH EXERCISE/NUTRITION.

Pamela Hanson

Michael Geige

NO LONGER RECOMMENDED: AS EXPERTS BECOME MORE INFORMED ABOUT HOW EXERCISE AFFECTS BODIES, MUSCLES, JOINTS... WORKOUTS WILL BECOME SAFER... CURRENT THINK: BODY SHAPE, NEEDS, GOALS DETERMINE LIMITS. "DON'TS," LEFT, TOP TO BOTTOM: BOUNCING MOVEMENTS (STRAIN LIGAMENTS), STRAIGHT-LEG SIT-UPS (BAD FOR BACKS), DEEP-KNEE BENDS (STRAIN KNEES), ARCHING BACK (STRESSES IT), BACKWARD HEAD ROLLS (STRAIN NECK), LOCKED KNEES (STRAIN LIGAMENTS), YOGA PLOUGH (STRAINS HEART AND BACK)

Kathy Todd

GETTING STARTED, STAYING FIT

BY SHARI MILLER

Many women today have the *desire* to exercise but are so overwhelmed by the options available now that they don't know where to begin. "What most women need to realize is that you can't simply get up one morning, put on a pair of jogging shoes, and become a regular exerciser. Fitness takes skill—and needs time to master," said Kelly D. Brownell, Ph.D., associate professor, department of psychiatry, University of Pennsylvania School of Medicine.

Today, experts agree that the best way to start exercising—to know what's right for *you*—is with a **fitness evaluation.** The evaluation should be performed by an exercise physiologist or physical therapist; it could take place in a health club, a physician's office, or local hospital. While a physician-supervised stress test is a necessity for beginning exercisers who are over thirty-five or being treated for a medical problem, a fitness evaluation is a valuable tool for *every* woman.

What a fitness evaluation should include: an assessment of cardiovascular conditioning, strength, and flexibility as well as body-fat percentage and questions about the goals you would like to reach through exercise, be it weight loss, increased muscle tone, or increased energy. Ideally, the evaluation should be followed by an exercise "prescription"—either a step-by-step program of specific exercises or a general outline of the types of exercise that would be helpful in reaching your goals.

Beyond assessing physical

Details, last pages

strengths and weaknesses, what counts are a woman's attitude and expectations. Here, four important "cues" that experts feel can help a beginner to achieve exercise success:

● **Avoid setting unrealistic goals.** "Don't get caught up in the belief that exercise means you must do a minimum of thirty minutes three-times-a-week at 70 percent of your maximum heart rate. That is a goal that a beginner *must work up to* in order to become truly fit, but it is *not* a level to begin at. Likewise, you'll eventually want to include aerobics, strength, and flexibility work in your weekly exercise plan, but not at the very start. While studies have shown that it's never too late to begin exercising, the older you are, the more slowly you need to start," said Thomas L. Wickiewicz, M.D., assistant professor, clinical orthopedics, Cornell Medical College/The Hospital for Special Surgery, in New York City.

In fact, experts are now urging *all* beginning exercisers of every age to *under*exercise. "One of the biggest obstacles to fitness," noted Dr. Wickiewicz, "is the view of exercise as an impossible goal. Realistically, it will take an unfit woman about six weeks to build up to thirty minutes of vigorous exercise three to four times a week. If you know that at the outset, it's not discouraging."

Also important, noted Dr. Brownell: that we not lose sight of the fact that *any* activity is better than none, that while walking around the block won't make you cardiovascularly fit, every minute of activity added to the day is a step toward becoming a fitter person.

● **Finding time for exercise is a measure of your commitment.** To give you an idea of how *little* time is required for fitness, consider that the average American woman spends about twenty minutes in a supermarket two to three times per week. Few of us think of such trips as time-consuming activities; but that's about the amount of time you need for exercise each week.

If you don't have the personality or *(Continued on page 408)*

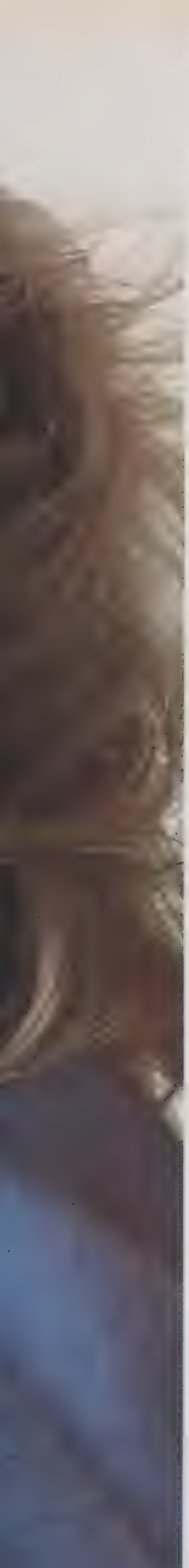
Toscani

GEARED TO WOMEN WITH TIGHT SCHEDULES: THE WALK-JOG PROGRAM, RIGHT, BUILDS AEROBIC FITNESS, GUIDES YOU SLOWLY TO MORE VIGOROUS EXERCISE. MOTIVATION BOOSTS: ADVANCE AT YOUR OWN PACE. AS INTENSITY INCREASES, TIME SPENT EXERCISING DECREASES.

Workout		Repeat per session	Total target	
			Distance miles	Time minutes
Starter program	Walk 1 mile in 30 minutes	1	1	30
	Walk 1.5 miles in 45 minutes	1	1.5	45
	Walk 2 miles in 60 minutes	1	2	60
	Walk 2.5 miles in 60 minutes	1	2.5	60
	Walk 3 miles in 60 minutes	1	3	60
Intermediate: brisk walking	Walk 3 miles in 50 minutes	1	3	50
	Walk 3 miles in 45 minutes	1	3	45
	Walk 3 miles in 40 minutes	1	3	40
	Walk 3.5 miles in 47 minutes	1	3.5	47
	Walk 4 miles in 55 minutes	1	4	55
Advanced: walk/jog	Walk 0.5 miles in 7 minutes/jog 0.25 miles in 3 minutes	4	3	40
	Walk 0.5 miles in 7 minutes/jog 0.5 miles in 6 minutes	3	3	39
	Walk 0.25 miles in 3 minutes/jog 0.75 miles in 9 minutes	3	3	36
	Walk 0.25 miles in 3 minutes/jog 1 mile in 12 minutes	3	3 75	45
	Walk 0.25 miles in 3 minutes/jog 1.5 miles in 18 minutes	2	3.5	42
	Walk 0.25 miles in 3 minutes/jog 2 miles in 24 minutes	2	4.5	54
	Jog 3 miles in 36 minutes	1	3	36
	Jog 3 miles in 33 minutes	1	3	33
	Jog 3 miles in 30 minutes	1	3	30
	Jog 3 miles in 27 minutes	1	3	27
	Jog 3.5 miles in 32 minutes	1	3.5	32
	Jog 4 miles in 36 minutes	1	4	36

BODY RESHAPING—IT'S THE FUTURE OF FITNESS. WHAT'S FACT: REDUCING BODY FAT GOES BEYOND AFFECTING A WOMAN'S LOOKS TO IMPROVING HER HEALTH. WHAT'S EVIDENT: THAT FITNESS BRINGS ENERGY, VITALITY—AT EVERY AGE.

MARTINA!



NAVRATILOVA HAS COME INTO HER OWN— ON AND OFF THE COURT. HER POWER, HER SPEED, HER SKILL AT TENNIS ARE STUNNING... UNDERSCORING HER AS ONE OF THE GREATEST ATHLETES OF OUR TIME. WIN OR LOSE, MARTINA DOMINATES HER SPORT...AND IT ALL ADDS UP TO AN UNBEATABLE STYLE!

BY MARK STRAND

Tennis, like most other sports, takes place in a symbolic space where opponents play out destinies according to rules. The audience watches from the stands, not intruding on what it sees. Its distance enforces an impersonal view of the action, one that responds to displays of skill, styles of play, player personalities as they are manifested in tactics that shade and shape performance. With television coverage, however, the distance between audience and contestants is broken down. Every gesture, every shift of feeling, all that a player does—even between points—is not only recorded but enlarged; this as much as anything determines audience loyalty. Personal style and style of play become confused. The ritual character of the game, which depends on distance, is lost; and players, silently urged into becoming "personalities," must bear the burden of audience interest.

No longer just a test of skill and artistry, tennis becomes a form of exposure. In extreme cases, when not only questioning calls but ridiculing them, the player places him or herself above the game, its justice is challenged, its symbolic dimension diminished. Destiny is replaced by doubt, rules by relativism, skill by psychology. Conflict becomes complaint. The mythic stature the game bestows on players is lost. And a clear difference is established between mere performer and true hero, between one who amuses and one who amazes.

Martina Navratilova, more than any player in the game today, amazes. Initially a serve-and-volleyer, with a strong desire to dictate as often as possible the tempo of a match, she has become an all-court player with a seemingly limitless variety of shots. Her ability to improvise, to make good shots, even off-balance and in mid-stride, is uncanny. She possesses a combination of power, quickness, and athleticism that, unrivaled by any other player in women's tennis, has put her virtually in a class by herself. Only Chris Evert Lloyd, her most serious challenger, displays the ability to threaten Martina's dominance. In a recent conversation, Martina said that more and more she is working to refine her game rather than to improve it. Since the limits of one's ability can be tested only by an opponent, Martina would have to play herself to improve. Her best tennis, she said, is played with her coach Mike Estep, who draws from her a level of play that nobody on the women's circuit is able to.

Still, Martina is an intense competitor. The consistent quality of her match play is what has established her as the best, but has not endeared her to the crowds. She has their respect but not their affection. The reason seems clear: she projects a troubling image for those who like their idols simple. If she were merely invulnerable, that would be okay. But she brings certain demons on court with her, a complexity of spirit that one doesn't notice, say, in the rapt concentration of Chris Evert Lloyd. Martina often has a weary, exasperated look oddly tempered by a jauntiness, even a lightness of attitude. Sometimes in the middle of what appears to be faultless play, she expresses impatience with herself. It is not the crazed hostility one witnesses in the behavior of certain male players, nor is it anything that would detract from the beauty of her play; rather it reflects a conflict between the limitations of actual play and the quest for ideal play.

Add to this that Martina comes from Czechoslovakia, a place most American tennis fans know nothing about. Her having become an American citizen, her adoption of the American life style have not erased an image that is elusively foreign. It isn't that fans don't like her, it is more that Martina is often pitted against Chris Evert Lloyd, who embodies, in every aspect of her demeanor, virtues that are abundantly evident. Chris is not only the deposed queen, she is unflappably gracious; her decency is as predictable as her ground strokes.

Martina has not found a public posture through which her naturalness, intelligence, affability are instantly available. Her physique is intimidatingly muscular, but her high voice betrays a modicum of nervousness. She seems at once emotionally vulnerable and physically overpowering. She is hard to read, especially for the sports fan who prefers to live in a world of statistical certainties.

Martina's individuality, however, is not a calculated display of "personality" that manifests itself at the cost of the game of tennis. Her allegience is to the sport. She said that she rarely laughs or smiles during a match because such actions might be interpreted as insults by opposing players—the dignity of the sport cannot tolerate any player appearing to be above the competition.

It is no accident that while she is playing the best tennis of her career, Martina is also aware that tennis is not the only thing in her life, nor is being "number one" the only measure of her value. She realizes number-oneism can be a limiting passion, that conceivably it represents a backlash of democratic ideals, proving that everybody is not equal, that by doing "whatever it takes" one can assert oneself above the others. Further, the dedication, discipline of self-denial take their toll. *(Continued)*

Bert Stern

MARTINA'S TRANSFORMATION FROM GOOD TO GREAT HAS PUT HER IN A CLASS BY HERSELF...RIGOROUS TRAINING, A HIGH-ENERGY DIET HAVE PROVIDED HER EDGE, A NEW STELLAR LEVEL OF PERFORMANCE!

BY JANICE KAPLAN

(Continued) Number one, with an ever-narrowing vision, must live by exclusion.

Increasingly, however, Martina lives by inclusion. She is much too bright to restrict herself only to tennis. Her reading covers a wide range, from the novels of her countrymen Josef Skvorecky and Milan Kundera to American history and the poetry of Robert Frost. In fact, with George Vecsey, she has written a book of her own, *Being Myself,* which Knopf will publish in June. In an English that is a combination of ease and exactitude, she talked to me about pasta sauces and the many uses of *funghi porcini*. She said that she likes a glass of wine now and then and went on to compare the best Australian cabernets and those from California. I mention books and food particularly because when Martina first arrived in this country she was famous for gorging on junk food and its cultural equivalents. She has come a long way from that newly arrived, uncertain Czech teenager.

Now twenty-eight, poised and self-confident, Martina has about her a mixture of astonishment at her good fortune and the airy, difficult sadness that is peculiar to exiles. Towards the end of our conversation, she quoted part of her favorite Frost poem "The Road Not Taken":

Two roads diverged
in a wood, and I—
I took the one less
traveled by,
And that has made all
the difference.

Clearly Martina's choice to leave Czechoslovakia and her family has made some of the difference between what might have been and what has been, but "the road less traveled by" is the one Martina continues to follow. In a sport torn by the outrageous behavior of some players on the one hand and weakly enforced rules on the other, Martina concerns herself with excellence, the astonishing metamorphosis of skill and power into grace. ▽

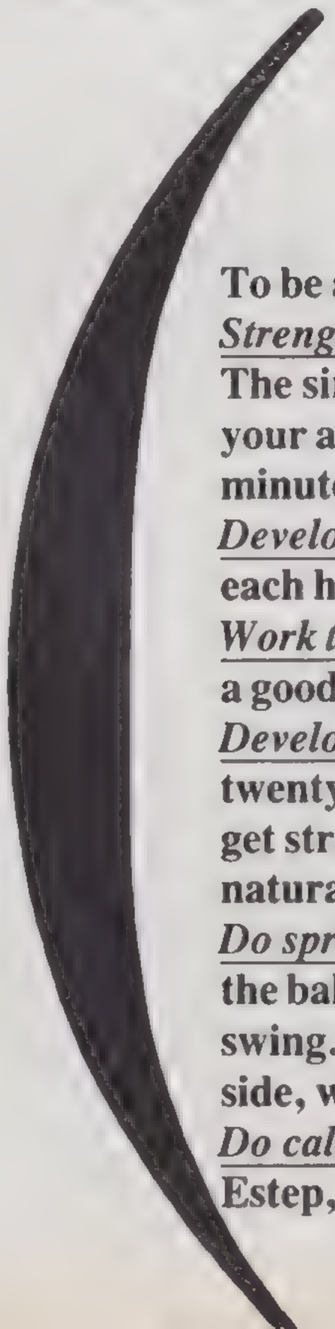
It is the irony of women's sports: You are expected to be good at what you do, but not too good. Martina Navratilova is too good. She beats her rivals calmly, competently; her only court outbursts are aimed at herself. Opponents admit that their goal is not to beat Navratilova, but just to win a few games.

Martina knows that our image of her is not quite fair. She was not always this way: a star with almost endless power, chiseled muscles, a near-perfect game. When she first defected from Czechoslovakia to America, she was a chunky young woman who loved to eat junk food. Sports reporters practically ignored her—preferring to write about such all-American girls as Chris Evert Lloyd and Tracy Austin, who won matches by standing at the baseline, hitting double-fisted backhands.

Martina was different. Instead of staying in her backcourt, she slammed her serve, charged the net. She took tennis seriously, played like an athlete. But in her book *Tennis My Way,* with Mary Carillo (Penguin Books), Navratilova admits that in the late 'seventies—despite her number-one ranking—she was undisciplined, emotional. She won consistently—but could not win a Grand Slam tournament. However invulnerable her natural strength and abilities made her seem, off court she was struggling—to set priorities, define herself, her game.

Martina's personal and tennis lives have grown—and changed—together. She has been lucky, finding friends and coaches who have tried to help her channel her endless potential. Martina credits a friend, basketball star Nancy Lieberman, and her one-time coach Renée Richards with teaching her to be tough and unflappable—inspiring her to develop a physical and mental edge.

She has done that now, transforming herself into the champion she always wanted to be. She has worked hard—on her body, her attitude, her strength. It has not been easy. Each day, for example, before Martina even picks up her tennis racket, she goes through a tough off-court workout: stretching, bicycle riding, weight lifting, stair running, abdominal work, arm strengthening. Then comes *(Continued on page 411)*



STAR SECRETS: HOW MARTINA DOES IT!

To be a better tennis player, you need a plan. Here, tips from Coach Mike Estep:
Strengthen your forearm. **The stronger your arm, the greater your tennis power. The simplest way to do it: Put the cover on your racquet and swing. "Do this until your arm tires," advises Estep. "The goal: two minutes, then rest, followed by one minute of rapid-fire forehands and backhands."**
Develop the muscles in your hand **by squeezing a dead tennis ball, fifty times with each hand. It will make your grip stronger, improve your ability.**
Work the muscles on all sides of your body. **Keeping your body in balance—through a good stretch program—means you're less likely to suffer injuries, torn muscles.**
Develop leg muscles **by running up and down stairs or riding an exercise bike (ideal: twenty to thirty minutes at 30 mph, reducing difficulty to your ability). As your legs get stronger, your body works more efficiently. You may find that your endurance naturally increases.**
Do sprints to improve your speed. **"The most important thing in tennis is getting to the ball," says Estep. "If you can't get there in time, there's no point having a great swing." Martina does sprints on the court—running forward, back, and side to side, with racquet in hand.**
Do calisthenics every day**—push-ups, pull-ups, sit-ups. "Do them seriously," says Estep, "and not just as a warm-up to your 'real' activity. This is *real* activity."**

Bert Stern

MARTINA!

The look of a champion, *right*. . . the greatest female tennis player of all time. Her power, her performance have improved through training, which not only has changed Martina's body but altered women's sports. "There's nothing I do anyone else can't," says Martina (and indeed, Chris Evert Lloyd, whom she faced last month in the Virginia Slims championship, also is now weight training). Martina's got it all: spirit, style, a sense of humor—and a secret talent, *right*, "Playing tennis isn't the *only* thing I can do!"...OMO Norma Kamali's gold-lamé bathing suit. Earrings, Leslie Block Designs. Details, next to last pages.

Bert Stern

MARTINA!

A change of pace, *left*...Martina and a relaxed, casual mood of dressing. A good-looking, classic sweater. An un-classic, unexpectedly charming hat. It's a look with the kind of ease she finds appealing off the court. Favorites: "Jeans, nice pants, silk tops, bright colors." Calvin Klein Classification sweater. Ralph Lauren for Hat Attack denim hat....A change of image, *right*, in evening dressing that's attractive, glamorous, still easygoing. The key: the soft lamé wrap coat-dress, belted over a sheer black chiffon wrap dress. (*Footnote*: The sneakers are not for "effect," but to protect an injured ankle.) Dresses, OMO Norma Kamali. Tennis shoes, Martina Navratilova for Puma. These six pages: Hair, Bob Fink for Pipino-Buccheri Salon, NYC; makeup, Kevyn Aucoin; manicure, Elisabeth Drabinski. Details, stores, next to last pages of this issue.

THERE'S NOTHING LIKE A DRESS!

AND THIS SEASON THERE ARE KNOCKOUT REAL-LIFE, CITY-ORIENTED DRESSES...DRESSES WITH A WHOLE NEW LOOK— NARROWER, RACY LINES; DEEP COLORS; INTERESTING FABRICS THAT GO FROM THE FIRST WARM DAY THROUGH FALL

These dresses are part of the back-to-the-body feeling that's everywhere. Shapes are small and narrow, and held very close to the body at some point by an element of design like a set-in waistline, or separate belt or sash. And for the most part, they're very short and leggy. The effect is completely feminine and very modern. Adding to the finish and sophistication: higher heels and "dressed" legs. We're talking about dresses like Thierry Mugler's, opposite, in crisp black cotton paisley with a wide black bodice that laces up the front. About $500. Bergdorf Goodman; Infini, Oakbrook IL; Lou Lattimore, Dallas; Torie Steele Boutique, Beverly Hills. . . . And Gianni Versace's, right, in black cotton with white polka dots, held and wrapped above the waist with a sash of paisley and stripes. About $670. Gianni Versace Boutiques NYC and Beverly Hills; Jaynee, Jamaica Estates NY; Ultimo, Chicago; The Gazebo, Dallas; Europa, Honolulu. These six pages: hair, Suga of Suga Salon, NYC; makeup, Margaret Avery. For fashion details, see next to last pages of this issue.

THERE'S NOTHING
LIKE A DRESS!

Clearly, the dress story this season starts with the body. . . with a new shape that's feminine, provocative, very small-fitting . . . and it calls for a body in optimum shape. There's simply no place to hide if you're wearing a dress like Gianfranco Ferre's black silk, opposite, with an elasticized torso, a soft-but-narrow line. Depending on the accessories, it's a dress that can take you right through dinner. About $1060. Bergdorf Goodman; The Twenty-Four Collection, Miami; Stanley Korshak, Chicago; Neiman-Marcus; Femina, Scottsdale AZ and La Jolla CA; Pino's, Seattle WA. . . . What most women need most—a dress that works for almost any agenda, from the minute it gets warm in spring through next September—i.e., Karl Lagerfeld's, right, in strongly textured black and white, its slimness accented by a wide, witty "glove" belt at the hip. About $1105. Bergdorf Goodman; Nan Duskin; Saks-Jandel; John Baldwin; Marshall Field's; I. Magnin. Fashion information and accessories , more stores, see next to last pages.

Penn

THERE'S NOTHING LIKE A DRESS!

Part of the pleasure of wearing a dress: you're "dressed" with a minimum of fuss. Part of what gives these modern dresses so much polish and impact: their interesting fabrics . . . Emanuel Ungaro's sleeveless little dress, this page, is of iridescent cotton in three blocks of deep, dark color—like a minimalist painting—with a fourth color in a big sash. About $395. Emanuel Ungaro Boutiques, NYC; Palm Beach; Bal Harbour; Houston; Rich's; The Denver, Denver CO. . . . A fabric that's favored more and more—for its softness, its shine, the way it feels on the body: satin. You see it day and night, every season. You see it, opposite, in OMO Norma Kamali's beguiling satin crepe dress, the top cut like a camp shirt, the bottom narrow over the hips, then flaring out above the knee. To heighten its "body-consciousness," we added the ultra-wide black leather belt. Dress, about $680. OMO Norma Kamali, NYC. Details, see last pages.

Penn

THE PAPARAZZI LOVED CATCHING LITTLE GLORIA AND HER MOTHER TOGETHER

The New York Journal-American; from the Harry Ransom Humanities Research Center, University of Texas, Austin

Denis Piel

Gloria Vanderbilt's life has been one of such privilege and torment it reads like F. Scott Fitzgerald. Now, at last, this darling of the media tells her own story, beginning—this month—with *Once Upon a Time*, the first of a projected five volumes. Here, Gloria Vanderbilt speaks openly about her notorious mother ("the thing I was most afraid of"), her famous friends and lovers, and what it took to turn a woman who should have been a mess into a triumph

gloria vanderbilt's triumph

"All my trust has always been with women. Even now, I cannot think of myself talking to a man in the same way I can talk to a woman. Men are a kind of mystery"

GLORIA RELIED ON HER GRANDMOTHER MORGAN AND HER NURSE, WHOM SHE CALLED DODO THE ELEPHANT, FOR LOVE AND SECURITY. HERE, AT THE BEACH WITH DODO.

Dorothy Wilding: Gloria Vanderbilt's private collection

On leaving the elevator that goes to Gloria Vanderbilt's penthouse, one is in the type of tiny foyer common to thousands of New York apartments. Like most of them, it is furnished with a table and a mirror, but this is a mirror with a difference. Stuck into its frame are the kind of mementos usually found taped to refrigerator doors.

Unlike them, however, these glimpses of life *chez* Vanderbilt—a note to "Dear Mom" from one of her sons by Leopold Stokowski; the cover of *Status,* a magazine, now defunct, of which another husband, Wyatt Cooper, was editor-in-chief; photographs of the glamorous mother and her handsome children—are less for family

TWIN SISTERS, GLORIA'S MOTHER AND AUNT WERE FAMOUS FOR THEIR BEAUTY AND WILDNESS; HERE, GLORIA (SR.) STANDS BEHIND THELMA

Gloria Vanderbilt's private collection

viewing than for public perusal. The visitor, after all, can't miss them, any more than she can miss the swan logo over the front door. Miss Vanderbilt has become as adept at exploiting Miss Vanderbilt as were any of the journalists who made her inchoate childhood the stuff of countless articles, a book, and a television show. She, too, has made money out of her image, and the visitor familiar with the Vanderbilt legend says to herself, "My God, she's earned it."

Gloria Vanderbilt was born in 1924, the daughter of a middle-aged millionaire on his last legs and a teenager with the beauty, and the common sense, of a hummingbird. After her father died, when she was eighteen months old, Gloria was cared for by her Grandmother Morgan, a veritable clone of Gigi's aunt but that she raised her daughters to be rich men's wives and not, God forbid, their mistresses. (One daughter, Thelma, was a mistress, but of the Prince of Wales—which, being a summit of sorts, probably made it okay.) Gloria's mother was seldom in evidence ("[she] was always coming in and then going out—mostly going out"), but her grandmother adored her and so did her nurse, and perhaps it was a strange life but there was love in it. Perceiving neglect, although disorder is the more apposite word, her aunt, a sculptor named Gertrude Vanderbilt Whitney, sued for custody of little Gloria. Having won it, and sold millions of newspapers in the process, Mrs. Whitney then became guilty of neglect herself. But never of disorder. Little Gloria grew up very pretty, barely educated, and a bit wild. Of course she married at eighteen. Why not?

Since then there have been three more husbands, four sons, a collection of love poems, a brief career as an actress, many paintings, and a fortune made as a designer and seller of jeans, sheets, fragrance, and tofu ice cream. A certain talent, a lot of taste, and prodigious self-discipline have turned a woman who, strictly speaking, should be a mess into a triumph instead.

Now Gloria Vanderbilt has written a book, *Once Upon a Time* (Knopf), the first of a projected five, which will tell in her own words what has been told so often by others: the life and times of the quintessential poor little rich girl. Asked why, the just-above-a-whisper that has sold a million jeans that fit "here, here, and *here*" replied, "I couldn't *not* have written it."

It was snowing outside, and the East River was looking particularly sullen, but inside all was warmth and color and scent. Miss Vanderbilt's apartment seems the result of a fortunate collaboration between Edith Wharton and Colette, and it is remarkably seductive. So, for that matter, is its owner/decorator. At sixty-one, Gloria Vanderbilt retains the charm of the ingenue.

"I've really been writing it inside myself all my life," she said. "I always knew someday I'd do it. Last year, the day after Christmas, I started writing and I just couldn't stop. Really, it sort of writes itself. I think we all get frozen back there, and some of us let it go so that we forget about it. I really don't. When I'm writing, it's just like the whole scene is going on in the room, and I see it happening just as it did.

"I am so thankful that I have lived long enough and that I have the energy to do this piece of work. I couldn't have written it except now, and a lot of it is very painful for me still—even though I have worked it out as much as one ever works out anything in one's life.

"When I started writing, I just couldn't wait in the morning to, you know, hook into it. I got these blank books so the work already looked like a book, and I'd come in, close the door, sit on that settee, and write eight hours straight without stopping. It was sort of like getting into a boat, sitting down, and shoving off. I had no outline, no anything. It just fell on the page. Now I can write anywhere."

If writing *Once* *(Continued on page 411)*

Gloria Vanderbilt's private collection

GLORIA'S AUNT GERTRUDE WHITNEY (LEFT) AND GRANDMOTHER LAURA MORGAN, WHO ACCUSED HER OWN DAUGHTER OF BEING AN UNFIT MOTHER IN THE FAMOUS CUSTODY CASE

Mary Cantwell *is a member of The New York Times editorial board.*

From
Once Upon a Time...

"Naney Morgan [my grandmother] did not believe in married love, in friendship between women, or that women could ever achieve positions of power except through the men they married. What she did believe in was Power Through Money and that Blood Was Thicker Than Water."

ON ENTERING
THE TROCADERO NIGHTCLUB:

"Loretta Young and Dolores Del Rio welcoming us . . .

"Penguin-suited men, handsome—and if not handsome, fascinating—and if not fascinating, mysterious! . . .

"But above all else, and fairest of all the fair to see, was my mother. . . .

"Because I could see—it was plain for all to see—that all the others—yes, even the beauty of Dolores Del Rio and Loretta Young—all were as dolls made of wax, and my mother was . . . ? She was . . . ?

"What? Who was she? And what was it that I wanted?

"I had to know, for without knowing I would be in a never-never land floating throughout the world, forever an Imposter. Yes, even years from now, even when I entered the grown-up world—if I did not know the secret of her, it would all be for nought. . . .

"And I looked around me into the beauty everywhere, for if not my mother's, surely one of those other faces would tell me what it was I searched for.

"And I looked back at my mother, sitting there, unaware of me, as she leaned over, talking to a stranger. And then I saw that it was *me* she leaned toward, it was *me* she spoke to, and that *I* was the stranger. And it came to me, and I knew what I had to have before my soul would rest. I wanted to belong—to belong to my mother. And in return—I wanted my mother to belong to me."

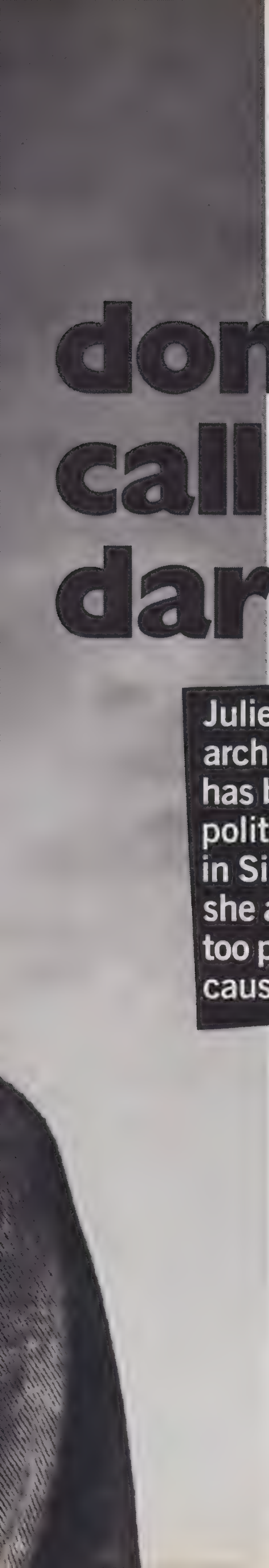
"Through the veil [my mother] smiles fleetingly the half-tilted smile that so enchants—no one smiles like that in all the world. Oh! if only I were a man, how in love with her I would be! I would shower her with presents and surround her with flowers every day, and she would be so happy. But I am not a man. I am her daughter, her *only* daughter, and all I can do is try to be thin and please her."

Reprinted from "Once Upon a Time," by Gloria Vanderbilt, to be published next month by Alfred A. Knopf.

GLORIA VANDERBILT, 1942.
AS PHOTOGRAPHED BY HORST
FOR VOGUE

don't call her darling

Julie Christie—female pop archetype of the 'sixties and 'seventies—has been turning down films for political reasons. Now, about to star in Sidney Lumet's new political thriller, she admits she may have been too pure. But she's as fierce about her causes as ever. By Francis Wheen



Hair, Carol Hemming; makeup, Maudi James

Snowdon

What is most striking about Julie Christie's appearance is her face. Much thinner now than in the 'sixties and 'seventies, the days of *Darling* and *Shampoo,* it is also far more animated. At forty-four, and looking ten years younger, she appears to be a woman about to start a new phase of her life and excited by the thought.

This turns out to be the case. After a burst of activity in 1981 and 1982—when she filmed *The Gold Diggers, The Return of the Soldier, The Roaring Forties,* and *Heat and Dust*—she spent two years "resting." She now admits that this "terribly long" break was an error. "I've turned down a lot of work for political reasons," she explains. "It's difficult to find films that aren't racist or something-ist. But I think I'm getting more practical." She laughs. "Really, I'm getting a bit fed up with turning things down. I mean, you can be so purist that you bring yourself to a complete standstill, because there's very little in which there isn't some covert, rather reactionary message."

She has returned to work with a will. At the end of last year, she shot a television series, *Fathers and Sons,* about the Second World War, in which she co-starred with Burt Lancaster and Bruno Ganz. And this spring, she gets to work with Sidney Lumet, whom she described twenty years ago as "the only American I admire." She's clearly pleased to be working with him at last—on a movie being billed as a political thriller. "I think he always tries to make responsible and entertaining films, and that's very rare," she says. When the Lumet picture is finished, she has two more films to do this year.

But her new pragmatism has its limits. "It's very difficult when you see something glaring in a script, and you think, I *can't* do that; I'd like to, but I *can't.*" The problem is usually connected with her feminism. She turned down one film recently because "it was meant to be a representation of life, but there was only one woman in it."

She is not saying, however, that she will accept only parts that allow her to play independent, strong-willed, feminist women. "Look at *The Return of the Soldier*—I didn't object to that, but it is about three women all waiting for a man to come back. And, in my part, the poor woman is so fixated, not on the man in question, but on having that man, that security, that she becomes a horrible woman—because of the terrible insecurity that she may be losing this object, this possession that gives her the only status she has in life. So, I don't object to that kind of depiction of a woman, because it's so common."

Together with other British stars, Julie Christie is active in a group called Women in Film. But, as she concedes, its effects are limited by the fact that it is composed mainly of actresses, who have little power over the way in which parts for women are created. "The thing is," she says, "to have more women writers—which is going to happen—and to have more women directors. I don't know whether that's going to happen."

The American group, also called Women in Film, organized a benefit showing of *The Return of the Soldier* in Washington, DC, last January. Julie Christie flew over for the occasion and was most struck by the number of "rich and powerful women" who were involved in the campaign. "You just don't get that in Britain, because everything's so divided into classes *(Continued on page 410)*

Francis Wheen, *the author of four books, writes for "The (London) Times," "The Los Angeles Times," and various newspapers in Sri Lanka. He is a contributing editor to "Tatler."*

Baron Guy de Rothschild lived the elegant, showy life of secular royalty until his dynasty butted heads with Socialist France: "A Jew under Pétain, a pariah under Mitterrand–for me it's enough." Rothschild went "on strike," moved to New York City, and wrote his memoirs, which became an instant best seller in France. Now, just published in America, this breviary of business and society, style and self-doubt, should make the seventy-five-year-old prince of diffidence heir to a whole new world

ROTHSCHILD By Joan Juliet Buck

Baron Guy de Rothschild was born in 1909 into the family that represents secular royalty: a family with all the money, power, and glamour of royalty without that taboo against dressing well and marrying for love that has made crowned heads so dull. The French Rothschilds have stood for money applied with taste, power used with taste, glamour summoned with taste. Their elegant arrogance has stood as reassuring proof to Jews that it is possible to be Jewish and aristocratic, and to anti-Semites as alarming proof of exactly the same thing.

Guy de Rothschild had a protected childhood, a comfortable youth, an eventful war. He rebuilt the family bank after the Second World War, was successful in business and racing, and led an elegant and showy life with his second wife, the dynamic Marie-Hélène van Zuylen. The power of the Rothschilds was eroding: in 1937, the Front Populaire had made the Rothschilds abandon the railroad company they had run since the mid-nineteenth century; and after the War, De Gaulle nationalized their electric concerns. Five years ago, Baron Guy handed over the running of the bank to his son David

writing well is the

Dominique Nabokov

and decided to write his memoirs. In 1981, after the Socialist victory, Mitterrand nationalized the family bank. Guy de Rothschild wrote a letter to *Le Monde* which ended: "A Jew under Pétain, a pariah under Mitterrand—for me it's enough. To rebuild on ruins twice in a lifetime is too much. Forced into retirement, I have decided to strike." He moved to New York, alone, in 1982, leaving Marie-Hélène in Paris. The following year, his book entitled *Contre bonne fortune* came out in France and was an instant best seller, remaining number one for twenty-two weeks.

Literary vindication is the last thing one had expected from a Rothschild. The book, which comes out here this month (*The Whims of Fortune,* Random House) is surprisingly revealing, tender, and personal. The early chapters detailing life with his parents and the autumns spent at the Château de Ferrières have the quality of a rather too lucid fairy tale. Guy de Rothschild underwent Freudian analysis in the 'thirties.

"I thought I had emotional problems and didn't want to keep getting in my own way," he says. Rothschild details and the contradictions of privilege abound: there's the staff job at Ferrières that consisted of rowing among the swans on the lake during mealtimes, so as to "enliven the landscape and offer the guests a poetic and charming spectacle." There is the nanny who "even on the beach at Arcachon . . . made no distinction between fun and exercise and never let me relax for a minute, nervously ordering me 'Dig! Dig!' whenever my activity seemed to wane."

The child that comes through is traumatized with good manners, waiting patiently to be collected at school, not daring to go into a bar. One of his tutors, Roger Nathan, later to be a famous *(Continued on page 412)*

MUCH ADO ABOUT MONEY

By Baron Guy de Rothschild

Everyone has some; no one has enough. People despise it when they lack it, yet they welcome it with open arms. Reluctant to discuss it, they think about it constantly. Lifeblood of the economy, source of all activity, key to success, symbol of strength, it is the essence of power. It cures, it destroys, it saves, it kills, it is idle, it circulates, it fertilizes, it vanishes, it corrupts, it grows, it changes hands. It is fairly—or unjustly—earned. It is used, dreamed of, hidden, shown off, squandered, scorned, worshipped. Hoarded, it is a treasure—only to become sterile. It is reviled, repudiated, coveted. People invest it with their own intimate feelings: their rivalries, triumphs, frustrations, ambitions, resentments. At night it grows into something living, overpowering, enlightening, protective, crushing. It is a phantasmagorical god whom we both pray to and dread. It is the scapegoat for our misfortunes. Created as a convenience, it is burdened with our emotions; it is a means, but it has become an end.

What has not been said about money? What has not been attempted by politicians to tame it? Taking equality for justice, the socialists want to ration it and try, without much success, to reduce its power. Liberals, more realistically, want to use its potential as an incentive. Yet both seek the well-being, the security and happiness, of mankind.

How amazed I was when the newly elected French prime minister Pierre Mauroy, addressing Parliament in 1981, criticized the leaders of "big business" for endeavoring to make their companies earn money, which is precisely what the heads of firms are meant to do and what they are paid for! If the managers of Air France, Renault, the big banks, and the nationalized companies heed these remarks and ignore their balance sheets, the French, who will have to foot the bill, will hardly look favorably on Mr. Mauroy's angelic idealism. Because those who do not gain, lose—and most often lose heavily.

The socialists dream of abolishing capitalism but they can't, for since the Marxist mirage has vanished, there is nothing to put in its place. If they were fair, they'd accept the rules of the game, and as long as people are allowed to make money, they would refrain from denouncing those who succeed. Everyone wants to be better off: The minimum-wage-earner wants to make more, and so do those who earn twice his salary. So why in the world brand someone who is paid four times the minimum a "sordid materialist" the minute he wants to make six times the minimum? There will always be someone poorer than oneself, and there will always be someone richer. Admittedly, there is an intolerable discrepancy between those who can afford more than essential needs and those who fall below the level of survival; but this contrast appears mostly between industrial societies and those of the Third World, rather than within Western nations. Making money doesn't oblige one to forfeit his honor or conscience.

In France, of course, money has never been honorable, except perhaps during the nineteenth century. The Church put it on the Index in medieval times, and ever since the age of industrialism, socialists and Marxists have held it responsible for every evil. It is a foregone conclusion that money will always remain impure.

And yet, how herculean the efforts to acquire it! The French—whether hypocritical or irrational, it doesn't matter—have no trouble in getting around the contradiction: They simply cherish their own possessions while condemning everyone else's. Among all peoples, their love of money is doubtless the keenest, as every Frenchman suspects every other of being motivated by selfish, materialistic considerations. Property, savings, and inheritance are sacred; money and finance are suspect. The French cling to the *(Continued on page 413)*

best revenge

From the book *The Whims of Fortune: The Memoirs of Guy de Rothschild,* to be published this month by Random House. Translation copyright © 1985 by Random House, Inc.

portrait of Paula

She has been called the "cornerstone of New York City's SoHo," a weighty description for a petite woman who at the age of forty-seven still looks like a recent prep-school graduate. Contradiction, however, is at the heart of art dealer Paula Cooper's singular style and personality. Born in Massachusetts and educated in Paris and at Goucher College in Baltimore, Paula has always been an original. From the age of seventeen, she knew she wanted to be involved with living artists on a day-to-day basis. This is precisely what her gallery at 155 Wooster Street permits her to do. To say that the open, airy space she directs is just an art gallery hardly tells the whole story. More like a personal salon *à la* Gertrude Stein or a community center for the avant-garde, the Paula Cooper Gallery is a place to hear both new and classical music, see performances, attend literary readings, and witness a constantly changing *mise-en-scène* of art environments that Paula herself puts together in group shows that have her own special touch in their often surprising juxtapositions.

In an art world that is becoming increasingly one-dimensional in its frantic pursuit of the fast and preferably large buck, Paula Cooper is an anomaly—a genuinely three-dimensional personality. These days, her gallery is well in the black; one has the sense, however, that this is more of a relief for Paula than a goal. Indeed, Paula's is the softest sell imaginable. She is as little interested in a quick sale for its own sake as she is in any superficial relationship.

Her artists, who include Jennifer Bartlett, Lynda Benglis, Jonathan Borofsky, Elizabeth Murray, Joel Shapiro, and Jackie Winsor, are among the most sought after and prestigious. Most, like Paula herself, are in their forties. They are her friends, practically her family. She has been close to them, nurturing their development almost to the degree that she mothers her teenage sons, Nicholas and Lucas. This protective maternal quality seems at odds with the boyish sweatshirt-and-sneakers outfits Paula usually sports. Yet when one considers her career, the way she has gone about handling her artists, and her intense loyalties, one is led to conclude that a large part of her uniqueness is her ability to be mothering without smothering. As opposed to encouraging artists to create recognizable and marketable trademark styles, she pushes them to grow, perhaps because hers is a long-term commitment rather than a short-range investment.

Elusive Paula, who often hides her real reactions behind a pair of huge spectacles, possesses a natural reticence and a reluctance to reveal too much too soon. She is a hard person to know. Her humor is oblique and tends toward irony. She seems to lack any kind of narcissism. She is stubborn, *(Continued on page 367)*

Art dealer Paula Cooper runs her gallery in NYC's SoHo as if it were a salon à la Gertrude Stein. It's a place to hear both new and classical music, see performances, attend literary readings, and witness a constantly changing mise-en-scène of art environments. The gallery is her playhouse and her own personal theater. Like her gallery, she is unpredictable. By Barbara Rose

Jonathan Borofsky's sly wrestlers

Jackie Winsor's burnt-plywood sphere

Hair by Ezel for Bumble and Bumble; makeup by Margaret Avery

Denis Piel

eeva-inkeri

portrait of paula

Sculptor Lynda Benglis: meshing forms

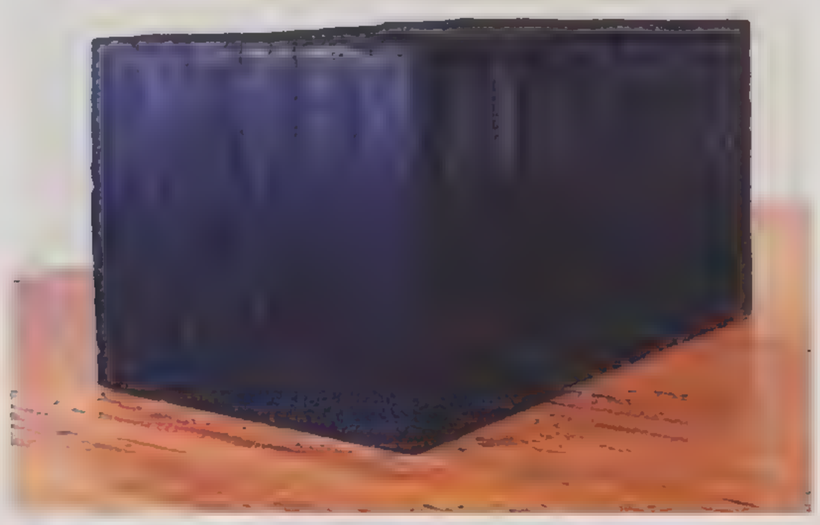
Alan Shields: in his studio with works in progress

Sculptor Joel Shapiro: small bronzes with big impact

Peter Campus: illusionist with camera

Michael Hurson: images with a twist

Robert Mangold: master of the minimal



Robert Grosvenor sculpture: foursquare drama

Jennifer Bartlett *(right) used to titillate audiences with the intimate diary readings she sometimes held in Paula Cooper's gallery. But these days, she is happily married to a European actor, dividing her time between a New York loft and a Parisian atelier. Best known for her "deconstruction"—to use the fashionable French word—of the image into its constituent parts, Bartlett paints in bright colors on enamel plates, ceramic tiles, canvas, and glass (sometimes in combination), decorating interiors with her shimmering dots and dashes of paint that coalesce into charming familiar images. Later this month the Walker Art Center in Minneapolis inaugurates a major mid-career survey of her work. The show then will travel to Kansas City, Brooklyn, La Jolla, and Pittsburgh.*

Duane Michals

eeva-inkeri

PAINTSTIXS

portrait of paula

Elizabeth Murray *(above) is a go-it-alone risk taker who has developed her own unique, highly effective version of the shaped canvas. New about Murray's long-standing involvement with shape and color: she now shatters her geometric biomorphic images, reassembling the splintered pieces into solid, coherent structures that seem, if not logical, then natural. The work is tough, confrontational, dramatic, uncompromising in its oversize scale and brazen acid color, yet it isn't lacking in a curiously subtle humor. Murray's statement seems to be that it's all right to blow up with anger or emotion because inner strength and discipline suffice to put Humpty Dumpty back together again. Not a sensationalistic or novelty artist (she uses traditional oil paint on canvas), the forty-four year old Murray, about to give birth to her third child, is one of Paula Cooper's gutsiest, and most consistently innovative artists.*

eeva-inkeri

Carl Andre's copper floor piece

(Continued from page 363) dogmatic, and opinionated, qualities that surprisingly do not detract from a large amount of natural charm. Cool about business matters, which she handles with unemotional matter-of-factness, she is intense and passionate in her very definite ideas—about people, life, literature, or art.

In this connection, I remember an endless argument we once had about David Plante's book *Difficult Women*, biographical essays on Jean Rhys, Sonia Orwell, and Germaine Greer. Paula hated the book; I loved it. She thought that David Plante was condescending to his subjects. I felt that he was really writing about himself, using them as mirrors of his own feelings. The discussion probably took longer than it had taken either of us to read the short book; however, it made me aware that Paula was a voracious reader, with broad cultural interests extending far beyond the narrow confines of the contemporary art world. What I particularly like about Paula is the fact that her taste cannot be either anticipated or categorized. She is unpredictable, just like her gallery and the heterogeneous artists she shows.

I remember meeting Paula for the first time twenty years ago when she had just become the director of the Park Place artists' cooperative in Greenwich Village just north of Houston Street. She was even quieter and more unassuming than she is today; but even then, she had the same kind of calm but unshakable conviction in the artists she represented as she does now. When Park Place folded, Paula decided to open her own gallery in the grimy factory district south of Houston Street, where artists worked and lived because it was cheap. Today, this district with its many landmarked cast-iron buildings is known as SoHo, and Paula Cooper is acknowledged as one of the first art dealers to open a gallery there. That was in 1968, and the rest, of course, is history. SoHo is now Boomtown, USA, a beacon for bored matrons, idle aristocrats, and aspiring artists the world over.

Undoubtedly, SoHo has changed beyond recognition, but there is no indication that Paula has. True, she is concentrating more on one-man shows to help her artists earn the reputations she feels they deserve; but she still does frequent group shows of whatever strikes her fancy. She has begun inching up the prices of her artists' works as the supply has not been able to keep pace with the demand. Her life style might be a little more comfortable now—she recently treated herself to a desk and chair designed by a friend, sculptor Donald Judd, and has begun keeping works by her favorite artists, which decorate the loft she lives in near the gallery. No one, however, is going to *(Continued on page 410)*

Horst

LEE RADZIWILL'S INTERIOR LIFE

Lee Radziwill today is very different from the woman who married a Prince. But change is her element. Editor, actress, decorator—now moving on again—she inhabits each new phase with style. BY JOHN DUKA

Lee Radziwill walked down the winding staircase of her New York City townhouse, her head slightly forward, her slim body reflected in the mirror at the foot of the stairs.

Her foot touched the marble landing and she turned to face her visitor. She wore a black dress with defined shoulders, the draped neck caught in a diamond clasp; a man's antique watch, a diamond ring, black heels. Her eyes were the same golden brown color that Truman Capote once rhapsodized over. The famous snaggle-tooth smile was still intact, her hair still as fine and wispy as it was in that famous photograph in which she and her sister Jacqueline Onassis are riding an elephant in India.

But Lee Radziwill today is quite different from the woman who was once a princess and lived with Prince Stanislas Radziwill at Turville Grange, in Buckinghamshire, a retreat forty-five miles outside of London where she and her prince used to ride, swim, read, paint, and play croquet.

That was 1971, when she was "passionately interested in gardening," as she said then, and seemed to have all the answers.

Now she doesn't pretend to. "And at the moment," she said, settling on one of the suede sofas in her living room, a large, square room with what used to be called "gracious" proportions, "that is exactly the way to be. I'm going into a new phase."

Part of that new phase is the apartment pictured here that she moved into two years ago, a transitional dwelling between a larger apartment in which she lived several blocks away and a more permanent nesting place for which she is now searching.

"I knew full well that I wasn't going to live here forever," she said. "But I've managed to make my apartment have a feeling of permanence. That's important."

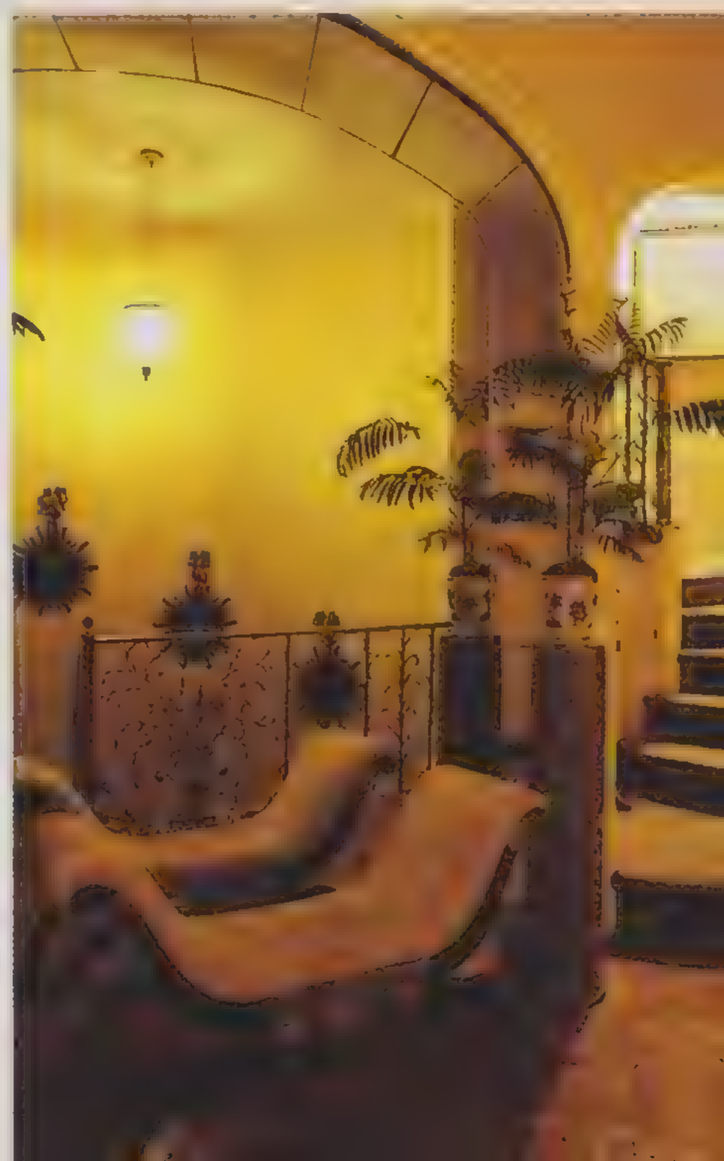
Radziwill, as anyone who has followed her life and career through the pages of magazines and newspapers knows, has indeed experienced many phases, many of them attempts to establish a public persona separate from that of her sister, all of them having the trappings of permanence.

At various times, she has been a fashion editor; an actress, making her controversial debut in the television remake of Otto Preminger's *Laura*; a talk-show regular; and an interior decorator. When Radziwill decided upon decorating as the means of expressing herself, she seemed to have found her perfect match. Her work in that area centered primarily on commercial spaces, such as hotels and offices.

"I've really come to the end of my desire to stay in decorating," she said. "The funny thing about my choice to do decorating was that I chose to do such commercial work. I thought that would be so much better than trotting around with individuals who weren't quite sure what they wanted or if they wanted anything. But now, I don't find decorating creative any longer. I did it until I felt boxed in. And I've always believed that it is only when you've boxed yourself in that you can move in a new direction. Now I can step out."

But the change in Radziwill's life has not come overnight. Over the last ten years, she has been changing almost organically. After her divorce, *(Continued on page 372)*

Francois Halard



Lee Radziwill (opposite) amid the comforts she has established in the golden, cork-papered living room of her Manhattan duplex, which she decorated herself. Right: Entrance hall with mirrored wall reflecting medallions hung in the stairwell.

In the living room of Radziwill's apartment, suede sofas face each other, counterpointed by another sofa, covered in icy satin, against the wall. Two of her favorite sculptures—an Egyptian lion's head and a Roman boy's head—appear against the fireplace wall. The nineteenth-century hunting scenes are by James Ward.

LEE RADZIWILL

François Halard

LEE RADZIWILL

(Continued from page 370) she consolidated her life, selling Turville Grange, selling her apartment in London and moving into a penthouse on Seventy-eighth Street and Fifth Avenue in New York. Two years ago, she moved into the townhouse in which she occupies two floors.

"In the last five years," she said, "my homes have run the gamut from superb nineteenth-century interiors with lacquered cabinets and velvet to a country feeling with botanical prints and linen on all the walls to this, which is quite stark."

"Five years ago," she continued, "I couldn't imagine living without my black Bessarabian rug and red velvet. But when I moved here, I left my red velvet on the walls of my other place, covered the sofas, and my dog took care of the Bessarabian rug. It's sort of like going on a diet to purify yourself."

Radziwill's apartment is indeed stark in comparison to her former city dwellings, but it is no less charming. From the street entrance, one climbs a winding stair to a landing that separates the living room from the dining room, two large rooms identical in size and scale.

"When I moved here two years ago," said Radziwill, "I didn't change the walls, which are covered in cork paper. I simply changed the color of my sofas and bought a Zeigler rug to go with them. I find that if you have pieces that work together, they'll work wherever you put them. Even in violently different-shaped apartments, things that look good together always hold up, whether the ceilings are on top of your head or twenty-four feet high. I've become a little like a career diplomat, taking with me from place to place the pieces that I love and need and putting the rest in storage."

The living room, whose cork paper walls reflect a golden glow in lamplight, is an eclectic mix of periods, yet it is arranged with subtle symmetry and with ample room for entertaining. The focus of the room is its center. Two modern suede-covered sofas face each other across a coffee table that holds a large, bronze camel—creating an island of comfort around which guests, when Radziwill entertains, can walk with total freedom.

That same symmetry of placement is repeated in the fireplace area, which is flanked by marble sideboards. To offset this strictness, paintings and objects have been placed *(Continued on page 412)*

Radziwill's symmetrically appointed dining room is an exotic mix of Regency furniture, Chinese lacquer cabinets, and Art Deco objects. For variety and whimsy, Landseer dog portraits over the mantel.

Francois Halard

WELCOME

For warm days in the city: a new kind of pants-and-top dressing—relaxed, cool, very soft, and unmistakably "dressed"

The basic elements are as dependable, as wearable as classic trousers and a shirt. But the design always has something more, something that's news. In essence, the look and feeling are pyjama-easy, but with all the polish and presence for a working agenda. The differences: The slidey silk fabrics that soften the tailored shapes, strong patterns, and crisp black or navy with white or neutrals. And—the way they're worn on these four pages—with a terrific high-heeled gold pump, the shine and texture of gold jewelry, a decorative belt. . . .

ALTERNATIVE...

This-minute way to be in pants-and-a-top, *left:* Sonia Rykiel's abstract-print crepe blouse (about $230), soft-falling from wide shoulders, cropped short—news this season—with new-shape black crepe wide-legged trousers that wrap at the waist (about $570). Turnout at Sonia Rykiel Boutique, NYC; Colitti, Millburn NJ; Jaynee, Jamaica Estates NY; Frost Bros. Pants at Garfinckel's; Macy's, San Francisco. . . . And, from Calvin Klein, *right,* in white dots on navy silk, a wrap jacket (about $420) with ankle-length pants (about $210), a crisp but soft-focus effect that could make it a standby. Turnout at Saks Fifth Avenue; I. Magnin. Jacket at Nan Duskin; Burdines. Watch, Rolex. Details, last pages.

WELCOME ALTERN

You get the message of this new soft-but-polished dressing—very fast—in Giorgio Armani's double-breasted jacket and front-pleated trousers, *left,* of very light silk in a beige-taupe print on black. Heightening the effect, the city orientation: the shapely gold pumps, sheer legs, bold jewelry. Jacket, about $960; pants, about $470. Giorgio Armani Boutique, NYC; Ultimo, Chicago; Hattie, Palm Beach FL and Birmingham MI. Bracelets, Fortunoff NYC . . . And you get the message in the impact, *right,* of Betty Hanson's boldly striped black-and-white silk generously sized jacket; short-sleeved shirt; and wide-legged, ankle-length trousers. Clearly part of the appeal: these looks present a very different, very attractive alternative to the body-close dressing that's everywhere. Jacket, about $160; shirt, about $130; trousers, about $146. Altman's; Nan Duskin; The Carriage House, Decatur AL; Joe Brand, Laredo TX. Watch, Bulgari Jewelry at The Pierre Hotel, NYC. These pages: hair, Yannick for IS, Paris; makeup, Rumiko. Details, more stores, see last pages.

ATIVE...

Steven Meisel

MORE OF A CHANGE

IN THE CATEGORY OF

CASUAL SUMMER DRESSING: A WHOLE NEW BODY CONSCIOUSNESS, A WHOLE NEW WAY WITH SHAPE, AND THE MOST IRRESISTIBLE COLORS UNDER THE SUN . . .

Hans Feurer

The start of the difference in casual clothes: Claude Montana's new shirt and pants dressing—a big, beautiful, buttonless pink linen shirt with long shirttails tied in front, baring the midriff; and wide-legged, pink-and-yellow striped pull-on pants—"basics" turned anything but with changes in design and color. Top, about $310; linen pants, about $195. Turnout at Lou Lattimore, Dallas; Theodore, Beverly Hills; Macy's San Francisco. Top at Bloomingdale's; John Wanamaker; Frost Bros. The irresistible setting on these fourteen pages: a tropical paradise of lush gardens, the sands of Waikiki, the drama of Diamond Head, viewable in and around the Halekulani Hotel—one of Honolulu, Hawaii's wonderful landmark luxury hotels, recently rebuilt and restored. These fourteen pages: Hair, Didier Malige for Jean Louis David; makeup, François Nars. Fashion details, additional stores, see next to last pages of this issue.

MORE OF A CHANGE...MORE THAN "CLASSICS"

What you see again and again—a new emphasis on the body, along with irresistible new color. It could be the subtle expression of shape—the splendid explosion of color!—in Fendi's wonderful bright rose linen dress, *opposite page*, broad in the shoulder, pleated breezily in the skirt, and held at the waist. About $350. Bergdorf Goodman; Jordan Marsh, Boston; Barton Sligh's, Jacksonville FL. . . . *This page:* From Jean Paul Gaultier, a total focus on the body—on the midriff—his red stretch lace cardigan cropped very high, and his plaid ankle-length sarong, ingeniously draped and tied. Top, about $60; skirt, about $290. Turnout at Barneys New York (skirt to order). Skirt at Suzy, Great Neck NY; Ruth Shaw, Baltimore MD; Ultimo, Chicago; Gio Valle, Saratoga, CA. Details, last pages.

MORE OF A CHANGE...AND MUCH MORE REVEALING IN EVERY WAY

Hans Feurer

MORE OF A CHANGE...

WITH A NEW TAKE ON PRINTS

The color attraction shines on: in Luciano Soprani's terrific bright-yellow silk summer dress, *this page*—easy as a big, loose shirt, charming in its "naïve" print. About $600. Veneziano, NYC; Janet Brown, Port Washington NY; Filene's; Garfinckel's; Stanley Korshak, Chicago; Torie Steele, Beverly Hills. . . . And, *opposite page:* Yves Saint Laurent's brilliant-yellow linen shorter, shapelier jacket, over full cotton trousers, held—shaped—with bands at the ankles. Another striking difference: the beautiful stylized print. Saint Laurent Rive Gauche. Jacket, about $365. Pants, about $320 (fabric, Abraham). Bloomingdale's; Saint Laurent Rive Gauche Boutiques, Washington DC; Fort Myers FL; Sakowitz; I. Magnin; Frederick & Nelson. Fashion information, more stores, see next to last pages of this issue.

THE SUN

NEW STRATEGY / NEW SOLUTIONS . . . BY SHIRLEY LORD

Making a point of the body—one of those terrifically small, charming, hot-weather dresses that are so hard to find—*left*: Angelo Tarlazzi's thigh-length tank top, tiered sarong skirt, scarf, in (nearly) transparent red silk chiffon with black polka-dots—the kind of sheerness that makes another point—the importance of well-protected, well-cared for skin. About $1210. Bergdorf Goodman; Dayton's, Minneapolis MN; I. Magnin. . . . *Beauty Note*: On the subject of skin care and skin protection—Neutrogena's new PABA-free sunscreen with SPF 15 and "matching" (SPF 15) Smile Moisturizer for the lips. Details, last pages.

Hans Feurer

Now that women are better educated about the dangers of sun exposure . . . more informed about protecting skin from ultraviolet B rays (which burn) and ultraviolet A rays (which, with UVB rays, do the damage to skin's underlying structure that causes premature aging), what is the newest—most startling—information to surface in the world of skin and sun-care research?

A new appreciation of nature's own protection—the tan—which in recent years has had a Dorian Gray-like reputation as not so much a defense against, but a sign of, deep-down skin damage that shows up much sooner than necessary as "aging" skin.

Many people have continued (a) to want a tan despite its dangers, and (b) to spend time in the sun enjoying sports, etc. Today's thinking suggests the tan should be respected because of a totally new generation of sun products which help the epidermis tan *as safely and quickly as possible* so natural protection is optimized, and—more important—the time skin is exposed to sun's radiation can be considerably reduced.

To understand what initially appears to be a topsy-turvy attitude of skin-care scientists and cosmetics manufacturers, it's important to understand what a tan is all about.

While our hair protects a limited part of our bodies and the urocanic acid in perspiration provides a weak kind of sunscreen, once in the sun the skin automatically starts to construct with melanin (pigment) and keratin its own thickened, colored barrier against the solar rays.

The problem lies in the length of construction time—always too long for unprotected skin.

Although pigment darkening occurs after the first five to ten minutes of sun exposure, it takes at least an hour to obtain true photo-oxidation of the melanin (pigment), which has to be transported upwards to the surface from skin's lower levels.

"All this time, ultraviolet light is hitting skin like a stiletto, cutting through cells, penetrating deep into the dermis, damaging skin's collagen and its vital elasticity," Jack Mausner, Ph.D., vice-president of research and development at Chanel, explains. "Most conventional sunscreens protect skin from UVB erythema (burning) rays, while most sunblocks filter out UVB and some UVA, but these are usually designed for the beach, so they are often on the heavy, oily side with a high degree of water resistance."

As a result of Dr. Mausner's research, Chanel was among the first to introduce skin-care products meant to be worn on a daily basis (called Total Protection) described as "broad-spectrum protection" and formulated to protect skin from both UVA and UVB rays.

"Daylight, sunlight, fluorescents—these are the lights we live in," says James J. Leyden, M.D., chief of the dermatology clinic in the hospital of the University of Pennsylvania, professor of dermatology, University of Pennsylvania School of Medicine, and recently appointed by Avon, the world's largest beauty products company, as their skin-care consultant.

Dr. Leyden's work on ways to prevent premature aging of the skin began early in the 'eighties when he began to propagate broad-spectrum sun protection for *constant* use "against the ravaging effects of A and B ultraviolet rays, which cause skin to age prematurely." Next month, all Avon daytime facial moisturizers will contain what they describe as an "age protection system" formulated to screen out 90 percent of UVA and UVB rays.

It is in acknowledging the still-prevalent proclivity on most people's part to want to stay in the sun in order to get a "glow" or "tan" that a subtle shift in emphasis has been taking place in product formulation; for, ironically, as Albert M. Kligman, M.D., Ph.D., professor of dermatology University of *(Continued on page 407)*

MORE OF A CHANGE...

SLEEK NEW BODY SHAPES

A swimsuit, *opposite page,* with presence, with a cut and shape that echo—as in many new swimsuits—the look of "real" dressing: more of a top and a longer, straight bottom that sits on the hips with all the swagger of a jeans skirt. And the color!—cerise satin Lycra—from Claude Montana. About $108. Jimmy's, Brooklyn NY; Ruth Shaw, Baltimore MD; Weinstein's, New Orleans, LA; Poupée, Palo Alto CA; Maxfield, Los Angeles. To order at Bergdorf Goodman. . . . *Beauty Note:* When a swimsuit reveals this much skin, what you want, need most, the best sun protection—Lancôme's Emulsion Solaire Hydratante Moisturizing Body Emulsion, SPF 6. . . . In a season of wonderful terry cloth robes (they turned up—luxuriously—in every European collection)—the most voluptuous, *near left,* oversized, gathered at the shoulder, beautifully colored, for indoors or out. From Claude Montana, with his sleek contrasting chartreuse tank suit underneath—perfect expression of the season's remarkable color sense. Cotton robe, about $650. To order at Bergdorf Goodman; Theodore, Beverly Hills. Photographed against the golden sands at the Halekulani Hotel, at Waikiki. Details, more stores, last pages.

MORE OF A CHANGE...AND MUCH MORE INTERESTING!

An unexpected take on "shirt dressing" and an unexpected combination, *right*: A real man's shirt—crisp, oversized, in black-and-white pinstriped cotton—and a narrow, narrow, calf-length cotton skirt that bursts with color in a "naïve" jungle print. Enrico Coveri. Shirt, about $175; skirt, about $220. Boutique Avenue Montaigne, NYC; Hirshleifer's, Forest Hills and Manhasset NY; Christi Calláh, Bal Harbour; Poupée, Palo Alto CA; Antoinette, Santa Barbara CA; Giorgio, Beverly Hills.... *Beauty Note:* The perfect contrast to all the bright new colors in fashion—sheer, almost no-color makeup; with a base of sunscreen. *Opposite:* The almost transparent color of Estée Lauder's Clear Coral Color Wash on cheeks, Peachberry Glaze Berrystain on lips. Details, see last pages.

Hans Feurer

VOGUE'S Last Word

ON FASHION IN THIS ISSUE

What works and what doesn't: achieving a finished look from a summer dress or from some new pyjamas. . . when it's a matter of "body" dressing. . . couture ideas to work for any time

Clearly, dressing this summer—the most effective dressing in this issue—comes with real choices: for day, designers are offering up everything from small, flirty dresses to looks based on a big shirt to a new sort of pyjama pants dressing. What the best of these looks share, though, is a consistent sense of polish—and, you'll find, that's the key to dressing now. And that looking good—feeling "dressed"—this summer may well depend as much on the skill you have in pulling pieces together—in achieving a finished look—as on clothes pieces themselves.

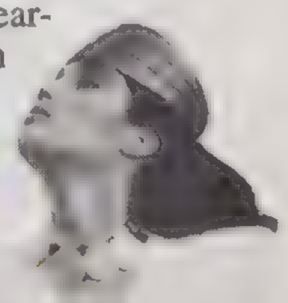
"Finish," at this moment, implies a sense of restraint: not necessarily that "less is more" but, when you're dressing, making each item count. The look of Saint Laurent's black-and-cream suit (5) from the couture says it all: What sets up that small skirt and jacket is the lift of ornamented high-heeled shoes, the effective use of a few strong pieces of gold jewelry; the look finishes up with hair that's neatly controlled. Without an added top, there's an implied sense of bareness. . . and polished style. The accessory elements are ones that can work again and again this season.

This spring, to feel really "dressed" for a day, you'll probably reach for a suit. Come summer, it might as easily be a short dress or pulled-together pyjama—to which you'll add the finish of high heels. Pumps that are cut low on the sides and front, that have a taller, thinner heel (like the gold ones 2,3) work as the shoe equivalent of a lower-cut dress: They're pure, sexy shape. They add length to your leg, change the way you move, the way you feel when you're dressing. If those pumps are gold, they could well be the neutral shoes in your closet this summer—something you'll wear with everything from a short printed dress (like Thierry Mugler's, 1) for a city lunch to, by day, silk "menswear" pyjamas.

Another way to add polish this season is with a judicious use of jewelery: unique pieces used at the waist, the wrist, or the ear. The idea is not piling them on but, when adding a piece, adding one—or multiples in one spot—for a strong presence: oversized chain-link bracelets, big cuffs, hoop earrings, a jeweled belt. Using all-gold jewelry was a familiar device at couture collections—adding polish, a unified style to all levels of summer dressing. Gold—at the waist, the wrist, the foot—gives a feminine "edge" (2,3) here to pyjama-pants dressing.

The key to accessorizing this season is restraint; wearing a couple of unique pieces on one wrist, but not the other; at the ear, but not the neck, too. To avoid accessory overkill, it's always best to add one piece at a time in front of a full-length mirror. Bareness, you'll find, is as much a final polish to dressing this summer as jewelry is.

Accessories, in fact, change a summer look, this year, with a minimum of effort. The hug of Mugler's wide sash (1) can be achieved by a broad elastic belt; hair can be pulled off the face—tied with a soft ribbon à la Chanel for a somewhat different, softer appearance. Pairing tops and bottoms in the same colors starts to give a more pulled-together look.



By wearing a jacket over bare skin—instead of over a blouse—or wearing an oversized shirt tucked into high-waisted pants you'll focus attention on the body: a summer change.

This season, "body" is a key element in dressing . . . and that means revealing the body in strong ways. That could be something as apparent as a strapless top for evening and a bare midriff (like the Gaultier, 4) for the beach. Or it could mean something as subtle as a narrowly cut dress and the wrapping of a versatile sarong. You're going to feel these pieces on you; they're demanding clothes—and that's the real meaning of "body dressing" now. How to wear them is a matter of being comfortable, a matter of grooming, of being fit. All are "dressing" details this summer that make a difference.

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HEALTH *style*

Turning the tables on fatigue...revenge: good for you?...when sweat's too much of a good thing...shopping by labels: food for thought...

STRESS TEST
Ask Yourself: Are You Winning?

Robert S. Eliot, M.D., author of *Is It Worth Dying For* (with Dennis Breo; Bantam), says that people who feel they are winning are less likely to be devastated by stressful events. "They have a good sense of their own identity; their self-esteem won't be shattered easily." If you don't feel as though you're winning, or you aren't sure, take it as a signal. When you're not feeling successful, the stress of daily life is far less tolerable. Dr. Eliot recommends imagery: close your eyes, imagine what you want—then picture how you might get there.

how to read a food label

Some things aren't what they seem. One place where this is true: in the supermarket, where most food is canned, bagged, boxed, and tagged with snappy slogans in efforts to entice us.

Labels can be very misleading, particularly if you read the "headlines" but not the finer print. Even then, labels may be confusing. What's the difference, for example, between sodium-free and unsalted food? Why does "light" salad oil or "sugar-free" gum have the same number of calories as a regular product?

Here, a glossary of what certain terms mean—and don't mean—on food labels...

DIET OR DIETETIC: The Food and Drug Administration (FDA) now requires that these foods meet the same requirements as "low-calorie" or "reduced-calorie" foods (see *next page*)—unless the product is intended for another purpose, such as a low-sodium diet. If that's the case, the label must clearly say so.

HEALTH FOOD: Although often used to imply that a food has not been even minimally processed and does not contain artificial flavors or preservatives, "health" on a label has no legal definition. Manufacturers may describe a product as "health" crackers, for example, without having to meet any requirement by law.

HIGH IN POLYUNSATURATES: Since almost *all* vegetable oils, including corn, cottonseed, safflower, and soybean oils *are* high in polyunsaturated fats, if one of these oils makes this claim, it's nothing special. Two exceptions: among vegetable oils, coconut and palm oils, and animal fats *are* high in saturated fats.

LIGHT OR LITE: "If this term is used on a label, it must mean something," pointed out Lillie Taylor, a supervisory consumer safety officer at the FDA. "If it doesn't say what it's referring to, then it means low-or reduced-calorie and must adhere to the regulations for these terms."

A light salad oil or syrup, for example, may be light in color, salt, sodium, density (such as in canned fruits), etc., as long as the label says so.

LIGHT MEAT: Meat or poultry products are regulated by the slightly different U.S. Department of Agriculture guidelines. If *light* isn't referring to fat, sodium, breading, salt, or another component, then it means a "significant reduction" in calories—generally considered 25 percent less than the regular product. If the term is used, the USDA requires that the amount of calories, fat, salt, etc. be stated with a quantitative comparison made to the regular product.

LIGHT WINE AND BEER: Light alcoholic beverages, regulated by the Bureau of Alcohol, Tobacco and Firearms (BATF), follow yet a different guideline. A light wine means that it's less than 14 percent al- *(Continued on page 396)*

SUSAN J. CURTIS

You don't have to eat like this to get the calcium you need.

Just 8 ounces of sardines will provide you with a full day's supply of calcium. Three pounds of cheddar cheese will do the same thing. But who wants to eat this way? The fact is that 8 out of 10 Americans aren't getting enough calcium for strong bones. Even most diets that are rich in calcium don't provide the 1,000 mg per day your body needs to help prevent the loss of height and the stooped posture associated with osteoporosis.

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Calcium content.

Whole Milk, 8 oz	288 mg
Skim Milk, 8 oz	296 mg
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Spinach, 1 cup	212 mg
Sardines, 3 oz	372 mg

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0343R4

food label

(Continued from page 394)

cohol, as are most table wines. "If the manufacturer is referring to calories specifically, then the calories per serving must be stated, although no comparative statement is necessary," said Lynne Gittes, a specialist at BATF's Product Compliance Branch. There is no requirement as to how few calories a "light" wine must have. Furthermore, light can refer to body, color, etc.—but the label must say so.

Likewise, a light beer also has to state calories per serving unless light refers to taste, flavor, color, body, or another factor. But because there are no calorie requirements, a light beer of one brand can have as many or more calories than the regular brew of another. Most light beers have about one-third fewer calories; but, to be certain, compare the calories of different brands.

LOW CALORIE: Low-calorie foods must contain no more than *40 calories per serving*. Foods that are naturally low in calories, such as mushrooms, may not be labeled "low-calorie mushrooms" because they are no lower in calories than any other mushrooms. The label may state, however, "Mushrooms—a low-calorie food."

LOW FAT: This term is not defined by the FDA, so it can be used at will by manufacturers of most packaged food. Meat and poultry products—which are regulated by the USDA—may be labeled as such only when the product has *at least 25 percent* less fat than a similar product.

NATURAL: This word also is not regulated in any way by the FDA, which means that "natural" on all those crackers, sauces, cereals, etc., does not legally describe any feature of the food. "Many people associate *natural* with pure, simple, safe, or nutritious. But in the world of advertising and labeling, *natural* doesn't reflect a standard," said Carole Bisogni, Ph.D., a product labeling specialist and associate professor of nutrition at Cornell University. A "natural chocolate-flavored cookie," for instance, contains natural chocolate flavor but also may have artificial color, preservatives, and other additives.

When *natural* describes a meat or poultry product, on the other hand, it means it does not contain any artificial ingredients or chemical preservatives, and that the product and its ingredients are not more than minimally processed.

NO PRESERVATIVES: This does *not* mean no additives or chemicals.

NO CHOLESTEROL: It's meaningless when peanut butter, margarine, and other foods of plant origin make this claim because *only* foods of animal origin have cholesterol.

NATURALLY SWEETENED: Because there's no legal definition for *natural*, this term has little meaning. And besides, if a product is sweetened with honey or raw sugar, it doesn't necessarily mean that it's healthier or lower calorie, says Cornell's Dr. Bisogni.

ORGANIC: Similarly, this term has no legal meaning because it is unregulated in most states.

REDUCED CALORIE: These foods must have *at least one-third fewer calories* than the regular product *and* the label must compare the number of calories.

SALT/SODIUM: The regulation pertains to sodium, one of the compounds in salt (sodium chloride). A product that claims low salt therefore is not necessarily low in sodium. The four common terms usually found on labels:

SODIUM FREE: Must have less than 5 milligrams (mg) of sodium per serving.

VERY LOW SODIUM: Must have less than 35 mg per serving.

LOW SODIUM: Must have less than 140 mg per serving.

UNSALTED, SALT-FREE, or NO SALT ADDED: No salt was added during processing; but the food could still have significant levels of sodium, either naturally or from compounds containing sodium added for preservation, leavening, or other purposes.

SUGAR-FREE or SUGARLESS: Foods with this claim can't have sugar or sucrose, but can have other sweeteners, e.g., sorbitol, fructose, and mannitol. If the product doesn't have fewer calories, however, the label must somehow state that it's not a reduced-calorie food. It may just read "useful only in not promoting tooth decay."

WHEAT: Although bread that says "stone ground," "natural wheat," "wheat bread," or "bread with natural whole-grain goodness" makes many of us assume whole wheat, it probably isn't. If the first ingredient isn't *whole wheat*, then it's not even close to being a whole-wheat product. Chances are that only breads, crackers, and cereals that say "whole wheat" actually are.

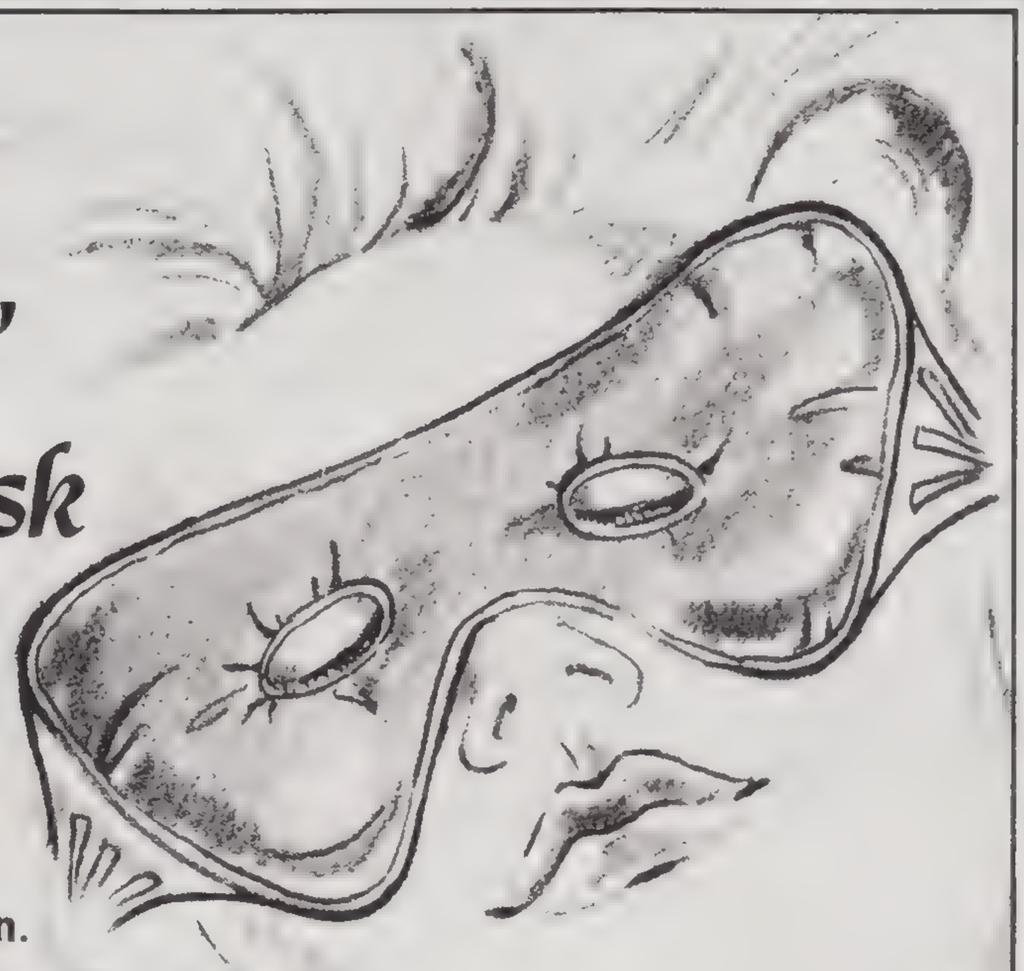
Other words that sound nice but are meaningless: *life*, *harvest*, *health*, *nature*, and *valley*.

More tricky: communicating without any words at all. Earth tones and old-fashioned lettering, for example, imply wholesomeness as do images of golden wheat or farm settings. White makes us think "pure," while red and brown, often used on coffee labels, "feel" rich or strong.

Although some of these foods actually may offer consumers more healthful alternatives, don't judge a food by its package. Cast a critical consumer's eye: read the fine print, inspect the ingredient list (organized in decreasing order of quantity); above all, compare.

—SUSAN S. LANG

Labels can be misleading: what do sodium-free vs. unsalted . . . low calorie really mean?



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Fighting fatigue

WHEN STAMINA FALTERS, ILLNESS, DEPRESSION, OR—MOST COMMONLY—STRESS COULD BE THE CAUSE

By Shirley M. Mueller, M.D.

SIGNALS THAT YOUR STRESS LEVEL IS TOO HIGH: INCREASED CAFFEINE, ALCOHOL CONSUMPTION; DECREASED WORK PRODUCTIVITY; AVOIDANCE OF DECISION MAKING

Everyone experiences occasional tiredness from lack of sleep, prolonged work hours, or "burning the candle at both ends." It's part of our normal life style. When occasional tiredness persists, however, it's time to find out why.

Of the three major causes of fatigue, the first two, illness and depression, are serious and require medical treatment. The most common, stress, can usually be self-controlled.

Physical illnesses can make you feel run down by draining energy needed to "fight" the disease; but most of the time fatigue is not the only symptom. If fatigue persists for no obvious reason, however, consult your doctor to be sure that a chronic physical illness is not the cause.

Depression is an emotional illness, but the body will feel fatigued whenever the mind is tired. Fortunately, most fatigue is not due to depression. When it is, however, the problem must be diagnosed quickly in order to start treatment. A deeply depressed person does not have enough energy to overcome her or his depression, and won't even seek professional help. Not only can a friend make the medical appointment, but she can also accompany the depressed person. Suicide attempts are frequent, so it is important to deal with depression quickly.

Stress is the most common cause of fatigue. Stress occurs whenever a person, event, or object is perceived as threatening, causing a predictable increase in both heart rate and blood pressure. You can feel uncomfortable; but, worse, these sudden temporary changes in body function can predispose you to continuous high blood pressure and heart disease. If stress is too difficult to handle, your reaction to stress changes: you become alarmed more easily by the same stimulus. Finally, exhaustion develops.

Is your stress level too high?

These symptoms may indicate that you are not dealing successfully with stress in your life:

Body signs: fatigue, sleepless nights, frequent headaches, upset stomach, muscle cramps, and backaches. *Behavioral changes*: increased caffeine and alcohol consumption, decreased work productivity, avoidance of decision making. *Mood changes*: you feel irritated and impatient, angry and dissatisfied, helpless and powerless, confused and overwhelmed.

How to become less sensitive to stress?

First, keep your body in top condition. This gives you the physical advantage in fighting stress. Second, limit messages that you perceive as threatening in your environment. This may require nothing more than a change of attitude. Remember, a positive attitude is often a self-fulfilling prophesy.

Keeping your body in condition

1. Sleep six to eight hours every night. Feeling rested helps you to perceive your environment more optimistically.
2. Maintain a comfortable body weight to help you to feel better physically and emotionally.
3. Cut back on caffeine; too much can make you irritable, increasing your sensitivity to potentially threatening situations.
4. Exercise regularly (you should aim for at least three times per week).
5. Keep your daytime environment as comfortable as possible. Temperature that is too hot or too cold, background noise that is too loud, and surroundings that are unpleasant all produce irritability, lowering your tolerance to stress.
6. Learn to relax. Some effective methods include deep muscle relaxation and deep-breathing exercises. Martin Shaffer's *Life After Stress* (Plenum Press) can help.

Redirecting your attitude: it's under your control

Not only is optimism real, it can also be contagious. You can convey your optimism to others through verbal communication and body language. People will sense your positive attitude and feel more comfortable around you.

Here are steps to help you improve your attitude and reduce your stress, but you must have the desire to change.

1. Concentrate on positive thoughts. Force yourself to break the chain of negative thoughts with a positive interjection. This will require willpower! For example: When you are caught in early-morning traffic, instead of thinking of how miserable the driver ahead is making you, reflect on yesterday's accomplishments.
2. Comment on something positive when interacting with others, their clothes or smile. Not only will this improve your attitude, but it will also improve theirs, and make for a more satisfying interaction.
3. Try to replace negative statements with positive ones. For example: Instead of "The weather is too hot for us to play tennis," say "Let's swim instead, since the weather is so hot."

Retraining your stress reactions

You can train your body to reduce blood pressure and heart rate with two techniques, biofeedback and "self" training. Learning these techniques usually requires professional help.

Using biofeedback, monitors are connected to your body to measure muscle tension while you learn to relax your muscles. Voluntary relaxation of muscles can decrease your blood pressure and heart-rate response to stress.

In "self" training, a monitor measures heart rate while you learn to decrease it and, possibly, blood pressure through concentration. With time, the monitor will no longer be necessary.

As you get in shape and teach yourself to relax, your stress level should plummet—and your energy level should dramatically improve.

HOW TO BECOME LESS SENSITIVE TO STRESS?

KEEP YOUR BODY IN TOP CONDITION.

DEVELOP A MORE POSITIVE ATTITUDE.

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Your Well-Being

BY BARBARA LANG STERN

Seeking revenge: what happens when you try to "get even" with someone?

"Don't get mad, get even!" is the saying; but what do you actually *do* about retribution or revenge when someone cheats, betrays, or takes advantage of you or treats you unfairly?

"The feeling that something is not fair is perhaps the most morally offensive feeling there is," says Willard Gaylin, M.D., psychoanalyst, clinical professor of psychiatry at the Columbia University College of Physicians and Surgeons and cofounder and president of the Hastings Center (Institute of Society, Ethics, and Life Sciences). "Almost every child makes his first moral judgment in terms of something's not being fair—usually meaning a sibling 'got away with something,' or was allowed a privilege or indulgence that you were denied."

This early concept of fairness is profound, observes Dr. Gaylin: it implies that all of us carry around an innate sense of justice and the assumption that things *should be fair*. "Equity and fairness are fundamental needs for peace of mind," he writes in his latest book, *The Rage Within: Anger in Modern Life* (Simon and Schuster).

But what should you do when someone violates custom and decency—and shows no remorse? Does retaliating help or harm you when your integrity has been injured?

One attitude to take is that the wrongdoer will be punished by his own self-knowledge and sense of fairness. Says a stockbroker grandmother, "I don't try to get even because it wastes my time; I just write the person out of my life, and try to live as *well* as *I* can."

Another view is that the transgressor needs to be shown up for the good of all: to affirm the moral order, protect others, and assuage the feelings of the injured one.

A young woman learned that a man she had dated was falsely claiming she had slept with him. Angered by his lie, she lied in response: "He's just saying that to save face: he's impotent." When she later confessed she had lied to "get even," a woman friend gleefully suggested, "You should have fixed him and said you'd never sleep with him because he has herpes!" The young woman thought briefly. "No, that wouldn't have been fair."

If anything is to justify private retaliation and the danger it poses to public order, it's that you "get even" only to the degree you were injured. ("Revenge" often connotes overreaction.) Making such judgments is complex. Friends sometimes can help you to arrive at consensus. Discussing the offense—bearing witness—in itself may relieve, avenge.

"If you more than your friends are always trying to get even, make sure you're not a grievance collector, convinced that you're always deprived, taken advantage of, and given less than your fair share, even when that's not so," says Dr. Gaylin.

"Also ask yourself whether you're an exaggerator. When something *does* go wrong or *is* unfair, do you react as though it were a life threat? If so, the event probably is touching something more profound in your life. Do you feel you're not getting what you need from your work or your relationships?"

"A lot of revenge isn't satisfying because you punish the other person at the expense of hurting yourself," says Susan Jacoby, author of *Wild Justice: The Evolution of Revenge* (Harper & Row). In her book, she described the "divorcée who, having agreed to sell her husband's Mercedes-Benz and split the proceeds as part of their divorce settlement, signed over the car to the first bidder for $25 and sent a check for $12.50 to the enraged ex-spouse." She got back at her husband, but lost a lot of money.

You also hurt yourself if you retaliate in a way you're ashamed of. Take warning if you need anonymity. A lie, even in response to a lie, has the danger of diminishing you in your own eyes *and* jeopardizing your credibility.

Fantasizing revenge can be cathartic, as long as your fantasies don't get confused with, or take precedence over, reality.

Finally, expressing your indignation can be satisfyingly effective. Most people don't easily tolerate being disliked. One woman sent a colleague who had undermined her project a photo of himself, cut into pieces. Years later he confessed it truly had chastened him.

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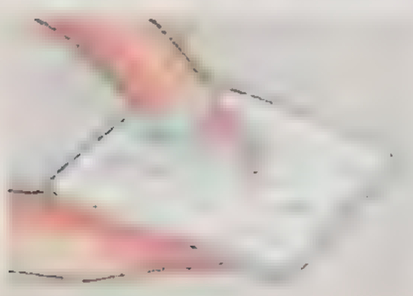

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Q&A

How safe are saunas, water pills? . . . best seating plans

I find I have back discomfort after sitting for long periods of time. Could my car seat or office chair be the culprit?

Possibly. Many office chairs and car seats could be called health hazards because of the stress they cause muscles in the back and neck.

Adjusting your office chair so that knees are higher than buttocks may help, but be sure to consider heel height. "If you adjust your chair when you're wearing two-inch heels, you may end up with a backache when wearing flats," pointed out Joseph M. Lane, M.D., professor of surgery at Cornell Medical College, chief of the Metabolic Bone Disease unit at The Hospital for Special Surgery, and head of the orthopedic division at Memorial Sloan-Kettering Cancer Center. To prevent hunching over your desk, he suggests you make sure that elbows are one inch below the desk when you're sitting with arms bent at a forty-five degree angle.

Until recently, office furniture was made to fit average-sized men and was difficult to adjust. Niels Diffrient, designer for SunarHauserman, has come up with an office system—chair, desk, computer base—that adjusts to fit men and women from 4'11" to 6'2". (Because he believes one can relax *and* work on certain projects—computer programming, for one—Diffrient designed the Jefferson chair, an all-in-one chaise longue equipped with a pivoting work table and a computer terminal base.)

The wrong car seat can also contribute to back strain. "It may look comfortable to sit sloped back in a near-reclining position, but this takes its toll on back health in the long run," said Dr. Lane. As a general rule, automobile seats should be close to rather than far from the dashboard and high rather than low to the floor. You shouldn't have to lean forward in your car seat to gain good visibility.

Like office chairs, car seats, too, are being designed for comfort, health. At Ford Motor Company, for example, some models have

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articulated seats with adjustments for back angle, thigh support, and lumbar support for anyone from 4′11″ to 6′2″. The newest technology will offer a microcomputer that stores information about seat and rearview-mirror positions, readjusts at the flick of a switch. "Good shock absorbers also contribute to comfort in a car," said Dr. Lane.

After a workout at the spa, many of my friends head straight for the sauna. Is this a good idea?

Although saunas can act as natural tranquilizers, doctors are now cautioning people about using them after a workout. According to Michael Marino, physical therapist and research associate at NYC's Lenox Hill Institute of Sports Medicine and Athletic Trauma, the body's tendency after an active exercise session is to cool down: literally decrease its temperature as well as slow down its metabolism. Unfortunately, saunas do just the opposite. "Saunas are known for increasing temperature, metabolism, circulation, promoting perspiration and removing metabolic wastes. You should wait at least thirty minutes after strenuous exercise for a sauna."

Strenuous exercise is dehydrating; a sauna can create an additional debilitating depletion of fluids in the body's cells. Reported Marino, "Although you can lose 3 to 5 percent of your body weight in water, this serves no purpose other than taxing your metabolic system. As soon as you rehydrate, you regain the lost weight." He recommends drinking plenty of fluids before entering a sauna.

Another danger: a cold plunge after a sauna's heat can shock your system. Said Steven F. Horowitz, M.D., assistant professor of medicine and director of the Nuclear Cardiology Laboratory at the Mt. Sinai Medical Center, "In a sauna your heartbeat goes up as your skin's blood vessels expand; the sudden burst of cold causes the blood vessels to constrict. As a result, the blood pressure often rises precipitously, and the work of the heart is further increased. This may sound overly cautious, and there's no question that the body can become acclimated to extremes in temperature, but it must be done gradually. It's difficult to compare us with Scandinavians who've used saunas since childhood."

Some safety guidelines to using a sauna: wait at least one hour after eating; don't take one when you've been drinking; don't stay in a sauna alone; beginners should remain in a sauna for a maximum of two or three minutes at a time. Saunas should be avoided by women who are pregnant; anyone with heart disease, diabetes, or high blood pressure. And remember, saunas are no substitute for physical activity.

Are diuretics safe to take for quick weight loss? I've noticed that I feel fatigued after using them, and that the weight recurs in a few days.

According to Charles Smithen, M.D., assistant professor of medicine at The New York Hospital-Cornell Medical Center, "Diuretics certainly have a place for the treatment of conditions such as heart failure, and certain kidney and high blood pressure conditions, but they absolutely should not be used for dietary control of weight. Used inappropriately, they can be fatal.

"Using diuretics is another example of the standard weight-reducing regimen, short term—meaning water loss. A vast majority of the so-called fad diets encourage this phenomenon, causing breakdowns of chemicals in the body which will in essence dehydrate you. However, water is always replenished eventually," noted Dr. Smithen. He does suggest that there are occasions when women might benefit from diuretic usage, particularly while experiencing premenstrual tension, when the body is apt to retain excessive amounts of salt and water, but this should be done only under a doctor's supervision.

Other drawbacks: diuretics cause loss of important minerals, such as potassium. Good potassium sources are bananas and orange juice.

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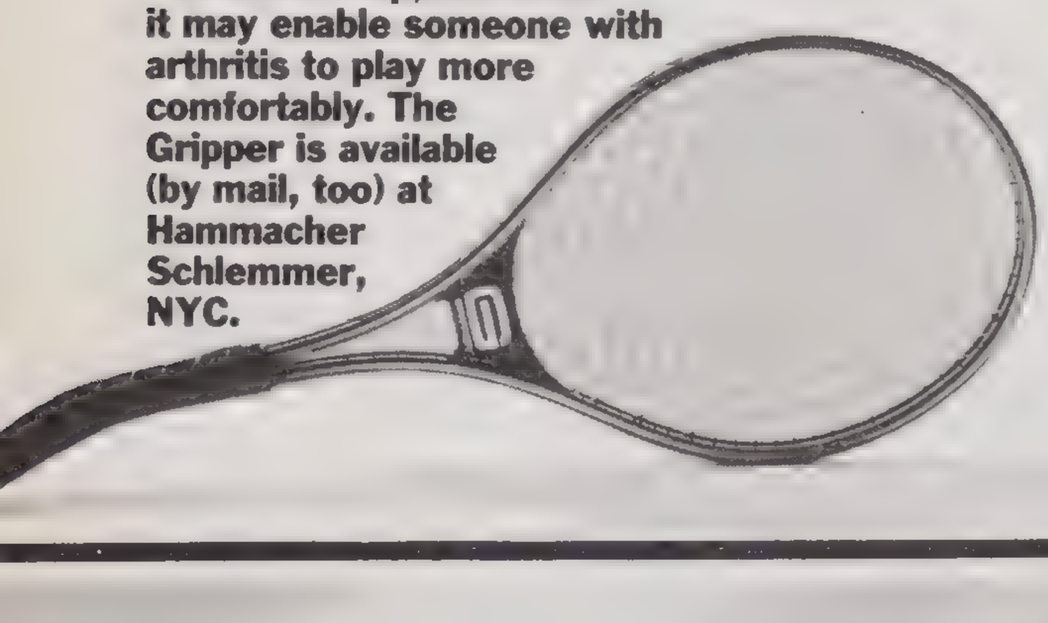
a new angle

The same doctor-approved handle design that makes cookware and utensils easier to hold also works for tennis racquets. The Gripper, *below*, made by BioSports Inc., uses the patented Bennett's Bend 19° angle to set the wrist at its most natural, most effective position: wrist lines up with the arm, strengthening the grip. The result: more power in a tennis stroke, less risk of tennis elbow (most tennis-elbow sufferers have weak wrists; wrist-strengthening exercises help, too). And it may enable someone with arthritis to play more comfortably. The Gripper is available (by mail, too) at Hammacher Schlemmer, NYC.



Sweat control *style*

While perspiration is crucial to regulating body temperature, chronic excessive sweating—on palms, soles of feet, underarms—can be uncomfortable, embarrassing. "Excessive emotionally triggered perspiration can be controlled without detriment to 'healthy sweat,' " said Richard L. Dobson, M.D., professor and chairman of the department of dermatology, Medical University of South Carolina, immediate past president of the American Academy of Dermatology. "But the most common prescriptive treatment, application of a strong aluminum salts solution, can irritate skin." A better alternative may be Drionic, a device that uses a mild electrical current to block the flow of sweat to the skin. Available by prescription only, "Drionic improves upon a well-established medical technique and is safe for home use," said Dr. Dobson. "But this treatment has potential side effects and—in unusual cases—extreme perspiration can be a symptom of disease, so the problem should be discussed thoroughly with a doctor."

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Curing IMPOTENCE: The Prognosis Is Good

By Joseph R. Hixson

Faced with impotence, most men blame either themselves or their partners and retreat into guilt or hostility. Simple discussion with the family doctor *could* disclose the cause to be overindulgence in alcohol, which the patient might consider "normal" drinking. Or the physician may have prescribed any one of dozens of drugs but failed to warn the patient of its effect on his libido. In either case, reducing the intake of or changing the substance involved can provide a cure.

When simple chemical causes of impotence have been ruled out, there are still many avenues to be explored. More precise diagnostic tests, plastic surgery to repair an injured penis, replacement of an artery denying sufficient blood for erection—all of these offer new hope to couples with an ongoing problem.

Not that all cases of impotence are preventable or curable, especially those involving diabetes, with an estimated 25 to 30 percent of male patients in their twenties and thirties and up to 70 percent of those over fifty suffering combined nerve and circulatory damage that precludes sexual intercourse. Yet even for these men, urologists can implant penile prostheses that make intercourse possible. The cost of such implants ranges from $2000 to $4000 depending on whether rigidity is constant or whether it is controllable via the use of an activated hydraulic system that fills the chambers of the penis (corpora cavernosa) with a fluid to replace the blood that no longer can gain access.

Common to many potency problems is a failure in the basic nerve and blood-flow mechanism of erection. The filling of the corpora cavernosa in preparation for intercourse doesn't necessarily involve a signal from the brain. However, domination of the erection process by the brain is apparent when men view or fantasize erotic scenes and when the penis erects during dreaming. The latter phenomenon is widely used as a potency test. If, during sleep monitored by electronics, the man sustains an erection, his impotence problem is not physical but a psychological one that may require counseling on the couple's relationship, or therapy for anxiety.

Another approach is undergoing testing in Philadelphia. Henry S. Brenman, M.D., associate professor of physiology and otolaryngology, and George H. Strong, M.D., clinical professor of urology at Jefferson Medical College, are doing human volunteer testing of electronic stimulation with tiny electrodes (developed by Biosonics, Inc.) thrust up the anus. They envisage a quick office test using a rubber-gloved finger equipped with sufficient voltage-carrying wires to produce an erection where pelvic arteries can supply the blood. They intend to go on from there to provide a tailor-made electrostimulatory device to be inserted in the anus before intercourse and controlled by a "ring or wristwatch-like" switch so that patients can signal appropriate nerves to produce an erection. While psychological impotence problems probably also require psychological treatment, the doctors feel that successful electronic intercourse may provide the confidence needed by some men.

Urologists, to whom many psychiatrists and internists refer their impotence patients for initial work-up, are increasingly taking advantage of new radiological techniques and tests of nerve conduction to ascertain whether the arteries that supply the corpora with extra blood have been narrowed by the atherosclerosis of advancing age and whether nerve conduction is adequate in the crucial area between the lower spinal cord and the penis.

"When the problem lies in the larger arteries," says Damir Velcek, M.D., of New York City, "the surgeon can make an incision in the artery and clean it out, restoring adequate flow; but all too often the blockage is in vessels that are too small to be cleaned directly, then a bypass may be used."

Even the diagnosis of prostate cancer, which has carried a sentence of impotence with the radical surgery demanded, no longer threatens to end male sexual life. Patrick Walsh, M.D., of Johns Hopkins, has developed a new operative technique for removal of the malignant prostate and adjacent tissue that for the first time leaves nerve tracts that control erection intact.

EDITOR'S NOTE: A sensitively written book that discusses the causes and treatments for impotence and includes a chapter on how a woman can help her partner cope with the problem—"Lifelong Sexual Vigor" by Marvin B. Brooks, M.D., F.A.C.S., with Sally West Brooks, R.N., B.S.N., M.A. (Doubleday).

exercise/women's health

(Continued from page 339)

will gain bone mass. If you exercise to the point of amenorrhea, you will begin to lose it.

Some women have thin or weak bones for other reasons, and whatever its cause, osteoporosis can lead to injury or other serious problems. "You're considered a high-risk individual if you have scoliosis, a skimpy build, poor calcium intake, a fair complexion, bad teeth, or a history of frequent fractures," said Dr. Lane. A procedure called dual-beam absorptiometry is now used to screen women for under-mineralization of bones. If the screening reveals a problem, it can usually be treated with calcium, multi-vitamins—*and* a well-controlled exercise program.

Good advice for every woman who exercises: Make sure you have sufficient calcium and iron in your diet. Iron deficiency is so common among women that some doctors routinely advise iron supplements for women who exercise regularly. The reason: endurance activity and sweating cause you to lose large amounts of iron. But this practice should not be followed generally; and doctors agree that other vitamin or mineral supplements are usually unnecessary. You should meet any need for extra calories by eating more whole grains, fruits, vegetables. "Athletes don't necessarily have increased protein needs," said Dr. Rivlin; "and it's not a good idea to include excessive protein in your diet."

According to several studies, if you combine your exercise program with a diet high in complex carbohydrates and low in fats, you can significantly reduce your risk of hypertension, heart disease, and diabetes. "There's good evidence that many degenerative diseases are aggravated by life style rather than by the biological aging process," said R. James Barnard, Ph.D., professor of kinesiology, University of California at Los Angeles. "Paying more attention to exercise and diet could change that." Protein requirements diminish as you get older; but, as a guide, he recommends a *maximum* of three-and-one-half ounces of chicken, fish, or very lean beef per day—teamed with a minimum of twenty minutes of exercise that will elevate your heart rate.

EXERCISE AND WEIGHT LOSS

Doctors still disagree on exactly what effect exercise has on weight loss. "We've seen the incredible success many people have in losing weight once they start exercising," said Dr. Wilmore. "But if you look at controlled studies, the evidence isn't convincing that exercise alone causes weight loss." It may be that such studies have been too controlled—i.e., when you exercise, appetite naturally decreases; you may want to eat fewer calories. Another possible factor: The increased body-awareness that comes from exercising makes it more likely that you'll experiment with other life-style habits—changing your diet; giving up cigarettes, caffeine, alcohol.

When you exercise, you burn calories and stimulate your metabolism. Some researchers say that metabolism stays elevated for several hours after exercise; others contend that basal metabolic rate actually changes with regular exercise—so you continue to burn more calories even when you're not working out.

"You don't need much alteration in your metabolic rate for a substantial weight loss," said Dr. Wilmore. "E.g., burning one hundred extra calories a day adds up to ten pounds of weight loss a year. That's a lot; we don't have equipment yet to measure metabolism that accurately."

Equally important: exercise seems to change the way our bodies handle food. "Physical activity increases the body's sensitivity to insulin," said William Haskell, Ph.D., associate director, Stanford Center for Research and Disease Prevention. "It normalizes the metabolic process." One result: a lowered susceptibility to adult-onset diabetes. "We know that glucose intolerance increases risk of heart disease."

EXERCISE AND HEART DISEASE

The exercise-health connection that has been most carefully studied—and debated—is the effect of exercise on heart disease. Several studies have shown significantly lower risk of both nonfatal and fatal heart attacks in people who exercise regularly. In one well-known study, for example, Ralph Paffenbarger, M.D., of Stanford University School of Medicine found that Harvard alumni who exercised after college had far fewer heart attacks than those who did not. Varsity athletes who later became sedentary were at much higher risk than classmates who kept exercising post-college. Said Dr. Paffenbarger: "The current exercise revolution may improve life style, cardiovascular health, and longevity."

Exercise also seems to have an effect on cholesterol levels. A panel convened by the National Institutes of Health recently recommended that we significantly lower our cholesterol levels in order to lower our risk of heart disease.

There are two major ways in which cholesterol is carried through the body—high-density lipoproteins (HDL) and low-density lipoproteins (LDL). "LDL appears to be the culprit in precipitating atherosclerosis—or heart disease," said Dr. Haskell. "HDL appears to have a positive effect in preventing it. When you exercise, you have a higher level of HDL. That may be the key mechanism for how exercise protects against heart disease."

While exercise does not seem to have a significant effect on total cholesterol level, it does change the ratio of HDL to LDL. "The effect lasts for as long as you exercise," explained Dr. Wilmore, "but it disappears in a few days."

Regular exercise is not a guarantee against heart attack, particularly if other factors put you at high risk. Jim Fixx, for example, had a family history of heart disease, and may well have ignored his own early warning signs. "The risk of sudden death is much lower if you exercise regularly than if you don't," said Dr. Haskell. "But that doesn't mean you're totally immune."

When you exercise, pay attention to your body, to pains or strains. You have to take precautions, say experts; but if that's done, exercise may be the most potent medicine you ever take. ▽

sun: strategies/solutions

(Continued from page 387)

Pennsylvania School of Medicine, points out, "Because protections against the sun's acute effects are so well developed and, when they are applied, skin no longer reddens in the sun, people are misled into thinking their skin is totally protected when it is not; and they believe they have 'permission' to receive a far greater degree of radiation than in the past when sunburn was so easily apparent. *This is very dangerous.*"

Another danger lies in not reapplying protection often enough. The chemical agent that absorbs the electro-magnetic radiation—ultraviolet light—converting it into an energy of a lesser magnitude to limit skin damage, gets "exhausted" as it works. This means it should always be reapplied, not only when the need is "obvious"—*e.g.*, during a game of tennis when the product can easily be wiped off with a towel—but even when you are sitting in the shade, when the product should be reapplied every couple of hours. For those who perspire heavily, reapplication every thirty minutes is not too much.

Since it's not the tan but the *time* spent exposed to radiation that is the main problem, the newest developments are aimed at producing a tan in double-quick time, so there is just no excuse for staying out in the damaging rays. Biotherm's Anti-Aging Creme, for instance, increases the synthesis of melanin and speeds up its transfer to skin's surface where the tan "naturally" limits penetration of UV rays into the deeper layers, so protecting skin's "future."

Dr. Kligman points out, "After the age of thirty-five, skin is not the nice homogeneous structure we would like it to be—there are often lesions, so melanin distribution can be patchy, and makeup is needed to even up the tan." New sun protection addresses that fact with sun *treatment* like Lancaster Creme Haute Altitude (Maximum Sun Protection), Clarins Total Sun Screen with plant extracts and beeswax, and the new Conquête du Soleil by Lancôme, which along with the strongest sun filters is loaded with botanical extracts/moisturizers/fats/egg yolks, and natural minerals like magnesium sulphate and iron oxide to improve the quality of the skin and the tan's lasting ability.

Remember, a tan is a mixture of melanin *and* keratin, which is shed on a daily basis and means the tan disappears with a flaking or peeling process. Preservation of the keratinized top layer of the skin, the corneum layer, in its integrity is an essential factor in preventing too rapid sloughing off and elimination of pigment. The just-mentioned products, by helping maximize skin hydration, improve overall skin condition in terms of cohesion and elasticity, so peeling is less likely. That means a tan stays in place longer.

A unique way to make sure that "less (time) is more (tan)" comes from Estée Lauder. Using a technological breakthrough that speeds up tanning with an amino-acid complex called Biotan to be applied three days *before* going into the sun, Lauder's Golden Sun Pre-Tan Accelerator stimulates the production of melanin, so that it is, you might say, "poised" at the surface ready to be "processed" into a tan by the sun. Before sun exposure, however, must come the next step—protection with one of three sun protectors (4, 8, or 15 SPF) all *(Continued on page 408)*

sun: strategies/solutions

(Continued from page 407)

of which contain Biotan to hasten the tan along, so with far less exposure, a color is achieved without burning the first day out. Finally, Aprés Tan Maintainer, packed with moisturizing factors and more Biotan, works as the name implies, strictly on tan maintenance.

Next month, Estée Lauder introduces four new Special Care Products for specific areas, an Anti-Wrinkle Suncreme for the face, Protective Lip and Eye Shields (SPF 15), and Waterworld Sunscreen (SPF 15), which is still effective after a thirty-minute swim. The new broad-spectrum Shade sunscreens from Plough are waterproof for up to eighty minutes and contain moisturizers to improve skin's overall condition. As a company spokesman pointed out, "A survey we conducted last year showed that more than 90 percent of those questioned wanted a tan. However, many mistakenly believed there was only a bad side to the sun—although they also said a tan made them feel more youthful, more energetic, and more attractive."

Another unique product becomes available this month, the Neutrogena Sunscreen, PABA-Free (SPF 15), which in keeping with the company's long-followed mandate of producing only the mildest, gentlest products avoids PABA, the most commonly used sunscreen chemical and one responsible for occasional skin irritation. Instead, Neutrogena uses a lower level of chemical screens to achieve the maximum protection against UVA and UVB rays. According to Mitchel Wortzman, Ph.D., associate technical director, this is the first product to protect against the very definite burning and so damaging potential of infrared rays, too.

How should you choose sun products? Three things have to be taken into consideration. First your phototype—your individual ability to tan—which varies from one person to another and depends on genetic factors. Dr. Kligman stresses that the Celtic skin type is drastically short of melanocytes, and no matter what such people use they cannot tan, so can make no "natural" protection and should stay out of the sun altogether. The strength of the sun and the number of days of exposure also have to be considered. The strength varies with the altitude. The higher the altitude, the more UV rays reach the skin because the layer of air is thinner. Latitude also counts. In the tropics, UV rays are stronger because they fall vertically and the ozone layer is thinner. Conversely, in Europe, UV rays are reduced by the angle of the sun according to the season and time of day. The time when UV rays are maximally effective is between eleven in the morning and three in the afternoon. Dry air is more transparent to the sun's rays, which is why they are particularly intense in the Sahara or in high mountains. There are also indirect reflected rays—for example, snow reflects 85 percent of the rays; white sand, 50 percent; water, 5 percent. To achieve the smoothest tan, move about as much as possible.

Hair is much less sensitive to sun, heat, and water than skin is. It can withstand the elements fairly well unless already damaged. Bleached hair is the weakest because its pigment (principally melanin) has been oxidized out, and it's more susceptible to the drying effects of sun, salt, and the further oxidizing action of chlorine. Rene Furterer's Karite Revitalizing Cream, with vegetable oil and quince seeds to seal the cuticles, screens out ultraviolet rays and maintains hair's elasticity and moisture. Vidal Sassoon Styling Mousse and Styling Gel both contain sunscreen/extra conditioners for protection.

Leaving the best news to last, results of a recent study conducted at the University of Pennsylvania School of Medicine and published in the *Journal of Investigative Dermatology* by Lorraine H. Kligman, Ph.D., Frank J. Akin, Ph.D., and Albert Kligman, M.D., Ph.D., offer the first hard scientific evidence that sunscreen with a high sun-protection factor (SPF) can play a considerable part in helping to *repair* sun-damaged skin. "Chronic UV irradiation profoundly damages the dermis of human and animal skin. These alterations were thought to be irreversible . . ." the report states ". . . with sunscreen, especially . . . SPF 15, previously damaged dermis was repaired during continued irradiation. . . ." As Dr. Akin, director of the department of pharmacology and toxicology at Plough, further explains, "We found that broad-spectrum sunscreens with high SPFs not only help to prevent further skin damage but, by acting as an 'umbrella,' help promote the repair of skin already damaged, even while we're enjoying the pleasures of outdoor activities." ▽

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getting/staying fit

(Continued from page 341)

life style to set aside specific blocks of time each week, Dr. Brownell suggests keeping an exercise calendar, marking each day you're physically active with a big red "X." "Hang the calendar in a highly visible spot and aim for three or four Xs each week," he urged. "Seeing several blanks on the calendar can provide a good exercise stimulus."

• **Try to enjoy exercise.** Achieving this is a combination of both *what* you do and *how* you do it. "Few of us are meant to be only joggers or tennis players," said Dr. Brownell. "If your three days of exercise each week include one session of walking, one of aerobic dancing, one of racquetball, you're less likely to be bored than if you only did one activity three times in a row." Other experts note such "cross-training" also reduces the risk of injury by varying the muscle groups doing the work—and provides more fitness benefits than a single activity.

Whether you exercise alone or in a group is a matter of personal preference; some women find the social aspect of exercising with friends makes it more enjoyable and the time pass more quickly. Studies have shown that a fitness "support system" can also be important to success; exercisers whose spouses are negative toward exercise, for example, have twice the dropout rate of those whose spouses have a positive attitude toward fitness.

• **Check up on yourself, your progress.** What

if, even after months of trying to be a regular exerciser, you find it impossible to adopt any sort of regular routine? "Be realistic about your goals, your aims, your life," said Dr. Brownell. "If you want to be truly fit, then you do need to work into a three-times-a-week workout routine. If the idea of fitness is not as important to you as just feeling a bit better, controlling your weight, and doing something positive, then even a low-level activity is worth doing. A good way to be sure you keep up some type of activity is to establish an exercise threshold—how long you'll allow yourself to go without exercise—and your corrective action: e.g., 'If I haven't exercised for three days, I'll ask my husband to go for a walk with me after dinner.' Or 'If I miss a week of exercise, I won't turn on the television without first riding my exercise bike.' By planning for inevitable lapses in exercise motivation, you can goad yourself into making exercise a habit."

MAINTAINING: NEW FACTS

Once you've gotten into shape, maintaining a commitment to fitness is a matter of balancing new-found vitality, muscle tone, and weight loss with the awareness that these benefits can slip away relatively quickly if you give up a regular exercise routine.

"Of all fitness components, aerobic (heart-lung) capacity has been shown to diminish the most quickly, lessening greatly within a week or two of inactivity," noted Jack H. Wilmore, Ph.D., director, Exercise and Sport Sciences Laboratory, University of Arizona. "Strength can indeed be 'stored' for a period of a few months, although flexibility doesn't seem to last that long. A woman who has not exercised for a week needs to scale back her routine and gradually work up to her former level."

Just how much can a woman "skimp" on exercise and still maintain fitness? "Ideally, a woman in shape should still include strength, flexibility, and aerobics in her weekly exercise plan," noted Dr. Wilmore. "But in the real world, women are often too pressed for time to make this practical. If this is the case, concentrate on aerobics, proven to have long-range health benefits and the most efficient way to help a woman to lose weight, still the prime motivator for many exercisers. Doing adequate warm-up and cool-down exercises should help to safeguard flexibility, prevent injury, while aerobic exercise will help to maintain the small amount of muscular strength needed to take a woman through her day."

One of the rewards of getting in shape: as you exercise at higher intensity, you may be able to get away with a shorter workout but still reap greater benefits. "To get the same amount of aerobic benefit, a woman can walk for an hour or jog for twenty minutes," Dr. Wilmore noted. "A beginning exerciser probably couldn't do either; but a woman who is already in shape could take the shortcut of jogging for one-third the amount of walking time. A beginner also needs to spend a greater amount of time during each exercise session gradually working up to the heart rate that is considered a 'training rate.' While an advanced exerciser should *not* neglect adequate warm-up and cool-down periods, a woman in shape can move up to a more vigorous level of activity faster than a beginner and cut her workout time without decreasing its effectiveness. All a woman needs to maintain fitness is about fifteen minutes at her target heart rate." (A chart of Dr. Wilmore's walk-jog progressive aerobic exercise plan is shown on page 341.)

As you exercise at higher intensity, you can get away with shorter workouts but still reap greater benefits

Also key: building flexibility and encouragement into even the most advanced exercise plans. More and more trainers, for example, now devise mini-workouts for clients who travel that can be done with minimal or no equipment in the small space of a hotel room. Fitness evaluations repeated at six-month or annual intervals can provide continuing feedback and the opportunity to adjust an exercise program to meet a woman's changing goals.

Recently, a flip-side to the problem of motivation has become apparent to many experts, who are seeing cases in which women literally become exercise "addicts" and lose sight of the need to avoid overexercising. Bear in mind that muscle-conditioning is a two-step process, a combination of the microscopic "break-down" of muscle tissue that occurs during a workout and the "rebuilding" of newly stronger muscle fibers during a recovery period. This recovery can take up to a day-and-a-half or so; studies have shown that women who exercise the same muscle groups two days in a row have a higher rate of injury than those who rest a day between workouts.

"Beware of using exercise to escape from facing up to problems or as part of a frenetic effort to lose too much weight," said Dr. Wilmore. "One of the most appealing results of the fitness boom has been the acceptance of the beauty of a woman's body that is not thin but firm, strong, toned." ▽

fit for what?

(Continued from page 337)

PLACES

years, more people over fifty will be getting into exercise." With a dropout rate of 90 percent, clearly today's health clubs don't work: multi-discipline programs *and* experts are now recognized as the future of fitness. Exercise studios will be replaced with total-fitness centers, offering combined diet/exercise/motivation programs under highly individualized, supervised conditions. The spas will also become more medically oriented; "There is a great demand for more expert, accurate information about weight control, weight reduction, and exercise at the spa level; fitness and sports-medicine facilities will replace spas as they exist today," added Dr. Anthony.

Amid all this specialization, "an important element is determining one's ability to *perform* appropriate exercise," said Gideon Ariel, who runs the state-of-the-art computerized Coto Research Center in California, which both trains athletes and develops new exercise equipment. "An executive, for example, needs more exercise; but he doesn't need to run marathons."

TRENDS

"The trend," added Ariel, "is to a systematic—not random—approach to exercise." Just as it is affecting every area of our lives, the technology boom is changing fitness. Computerization will dramatically alter the *way* we exercise: "You'll be able to code in aerobics, strength, reps, range of motion," said Mike O'Shea, "It will be closer to ideal, but won't replace a one-on-one instructor." Dr. Dardik agrees. "The future of fitness is feedback technology—knowing precisely 'what's going on inside me' . . . knowing your limitations exactly. The new technology will help you to fine-tune your fitness program at safer, more optimal levels." The expert will have what he's lacked until now: objective data.

High tech, however, does not equal quick-fix fitness. But if there's any doubt that high-tech won't affect performance significantly—"Olympic athletes," said Dr. Dardik, "will soon be able to do unbelievable things."

NEW DIRECTIONS

It's no coincidence that the two fastest growing exercise programs—aerobic dance and weight training—are now being heavily criticized. Although aerobics is considered the most important type of exercise—affecting health as well as ideal weight—experts agree with former Greenhouse director Toni Beck, who said, "Aerobic-dance classes are hard on the body and cause too many injuries." In the next few years, added Dr. Cooper, "aerobic dance will undergo a professional change, with better instruction, clothes, shoes, improved workout surfaces."

No one is more aware of such criticism than Judi Misset, who runs Jazzercise, dance fitness classes for four hundred thousand women. "I'm very disturbed about the fact that many aerobics teachers don't know what they're doing. To prevent injury, students need to be educated in body alignment and shock absorption." To that end, an exercise physiologist screens all Misset's programs—because, as she admits, "Jazzercise can't do a hands-on approach." Misset also has instituted a modified program for the less fit and a junior program, and she has built a professional video studio that produces teaching tapes distributed regularly to her staff.

BEYOND THE CORPORATE CHALLENGE

With 31 percent of companies now offering some type of employee fitness program, the "business of fitness" is becoming an increasingly important factor in the way we'll keep fit in the future. Not only will the companies we work for provide more in the way of employee fitness opportunities and education; but as fitness becomes more data oriented, *(Continued on page 410)*

fit for what?

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companies may become responsible for disseminating accurate information and for helping more people to derive fitness's benefits.

Nowhere is that more apparent than at Avon. Having profited from women's purchases, Avon has plowed significant financial resources back into the women's community, supporting the women's sports-movement effort through a series of Avon-sponsored running events around the world. To Avon's credit, it now can be said the company helped to establish the women's Olympic Marathon, run for the first time in L.A.

Obviously, fitness makes good business; and at some companies involvement is growing along with profits. For example, a two-and-one-half hour video teaching seminar will be distributed to aerobics teachers across the country, courtesy of AMF American.

EATING SMART

As fitness moves away from diet *versus* exercise to a more balanced, inclusive approach, the relationship between exercise and nutrition is taking on a more important role. Nowhere is this more obvious than in the food industry. According to a *New York Times* article, the fastest growing food-industry segment is "health" or "fitness" foods—reduced calorie/fat, high fiber, low sodium/cholesterol, decaffeinated foods and beverages growing at a rate of 6 percent a year. Fifty-eight "health" foods were introduced in '84, products that experts call "*nouveau* junk foods," pointing out that while such foods may contain less fat, they may also be loaded with sodium. (For how to read a food label, see page 394.) What such a growth category indicates: that Americans are still in search of the "Band-aid" approach, wanting fitness to be fast, easy.

Others, however, are following an opposite trend: pursuing mega-activities—super sports, ultra-endurance events like the triathlon, pushing bodies to their exhausting physical limits.

What will all this mean in this next fitness phase, with its information-technology explosion and increasing opportunities to be fit? A focus on what experts consider the two key fitness essentials: *motivation* and *moderation*. ▽

julie christie

(Continued from page 359)

and different ideologies."

She is, then, no knee-jerk anti-American; nevertheless, she spends a fair amount of time denouncing the United States government. A couple of years ago, she was involved in the unsuccessful campaign to stop the deployment of American cruise missiles in Britain; the issue that occupies her at the moment is the American involvement in Nicaragua, which she describes as a case of "the most powerful country in the world attempting to kick this tiny impoverished place into the ground."

Why devote so much time to Nicaragua rather than to other causes? "There are a lot of things going on where the politics of the situation are so complicated that it's difficult to get involved," she says, leaning forward in her chair. "Or at least it's difficult for *me* to get involved wholeheartedly. Nicaragua is something I find very easy to respond to."

The British press has been rather hostile to Julie Christie since she became more politically visible in the late 1970s—when she also started her affair with Duncan Campbell, a journalist on a small radical magazine in London. In the press's view, stars such as Julie Christie are supposed to have brief but passionate liaisons with other stars, such as Warren Beatty. It's no fun at all for gossip columnists to report that she is still tiresomely happy—seven years later—with a man of whom none of their readers has ever heard. The newspapers have called her "The English Jane Fonda"—which was not meant as a compliment—or "rent-a-cause Christie."

She grins when reminded of this. "I'm delighted to be rented by causes I believe in," she comments. In recent years, these have included opposition to nuclear power and support for animals' rights. But she is irritated that "because you happen to be interested in justice you immediately get put into a political slot. I'm not a political person. I find it difficult to formulate my feelings about things; it doesn't come easily to me at all.

"I don't make speeches. Well, I have made one or two speeches"—she groans at the recollection and throws up her hands—"but it's absolute anathema to me. I just use the fact that I suppose I'm famous and that I sometimes have a voice that gets space."

A couple of years ago, for instance, the fact that Julie Christie was speaking the commentary undoubtedly helped persuade some cinemas to show *The Animals Film*, a grisly documentary about factory farming and vivisection. Indeed, she believes that animal liberation is probably the most successful of her many campaigns. "I think in the past three years people have become aware that most of our creature comforts spring from the most horrific suffering on the part of animals. It's something I'm interested in, being a woman whose looks are concentrated on a lot. I won't buy a fur coat or use cosmetics that have been tested on animals."

Because of her campaign for animals and her sojourns in her Welsh farmhouse, the press has occasionally painted Julie Christie as some kind of superannuated flower child, cut off from the outside world. This is unfair. For one thing, she now spends so little time at her Welsh farm that she's thinking of buying a house in London instead. A more serious distortion is that much of the coverage of Julie Christie suggests that she's pompous, solemn, and forbidding. In fact, she bubbles with smiles and laughter, emotionally more at ease than in years.

She also retains a touching modesty. She isn't afraid to admit that she lacks political sophistication. Professionally, too, she feels that her education is far from complete. "I get more enthusiastic about acting as I learn more and more about it," says the woman who won an Oscar twenty years ago for her performance in *Darling*, sounding for all the world like a first-year drama student. ▽

paula cooper

(Continued from page 367)

talk about Paula's gourmet cooking or her fabulous wardrobe. She would much rather spend time with old friends, or talk to her sons (Nicholas has begun painting) than make the "scene."

Indeed, like many who have helped artists realize their works, such as Sylvia Beach or Betty Parsons, Paula seems genuinely surprised that anyone is interested in *her*. Certainly, her reason for becoming an art dealer was not to become a "personality" herself, which may be why Paula Cooper has managed to remain herself: slow to make commitments, tenacious in keeping them. Of the thirteen artists, including theater designer Robert Wilson, who are officially represented by her gallery, Paula has known all for years, if not decades. Sculptor Robert Grosvenor was one of the original members of Park Place; sculptor Lynda Benglis, who was invited to join the gallery in 1969, had previously worked as Paula's secretary. Paula had known Benglis since 1964 and knew that she "made art," but had not realized until later how "good" Benglis was.

In a world where people read biographies because their own identities and activities seem unsatisfactory or boring or else, at the opposite extreme, hire publicity agents to create and market artificial personas, Paula Cooper has a distinct advantage. Her strength as a person and as a dealer whom artists, curators, and collectors admire and trust is based on the fact that she is perfectly happy to be Paula Cooper. She is in no hurry to get anywhere, because she really loves her work for its own sake. In a way, the gallery is her playhouse and her own personal theater; her pleasure in directing it could never be measured in dollar signs.

Paula is much like her artists: she can express the same whimsy that relieves the earnest deliberation of Elizabeth Murray's dramatic shaped paintings or as quirky as Joel Shapiro's oddly proportioned sculptures or as serious-satiric as Jonathan Borofsky's sci-fi environments of technological society. Because she is an idiosyncratic individualist, Paula Cooper reminds one much more of old-style patronesses of the arts such as Florine Stettheimer or Katherine Dreier rather than the new breed of gung-ho go-getters.

Seated behind her desk in the back room of her gallery, dressed in an old pair of baggy slacks, Paula munches a sandwich and peers at a new Jonathan Borofsky drawing through her oversized spectacles, obviously relishing every complex detail. Does she care about success? One senses that her cool confidence is the result of having fame and fortune pursue her, rather than the contrary. And if the art boom goes up in smoke, Paula Cooper's life won't change much. Her priorities—creativity, living with art and artists, friendship, and family—are elsewhere. The uncrowned queen of SoHo can afford to be casual about revolutions, because she never sought the power and the glory, and so she would never miss them if fashion took a turn in still yet another direction. ▽

gloria vanderbilt

(Continued from page 356)

Upon a Time was occasionally painful, reading it is often deeply moving. A mother is an idea ("How I longed to merge into her," Miss Vanderbilt writes, "to disappear into her so that no longer would I be separated from her or separate from her") as much as a reality, and Mrs. Vanderbilt satisfied neither definition. Essentially a feckless teenager, she remained one all her life. "When Wyatt Cooper met her"—he was Miss Vanderbilt's last and dearly beloved husband—"he said, 'This woman doesn't know one single thing.'

"I went through many, many, many years of analysis, starting when I was twenty-nine. And I remember the first analyst I went to . . . I remember walking in and saying, 'I'm here, and there are a lot of things that I want to talk to you about. But one thing I'm never going to talk about is my mother.' Five years later, I was able to bring up her name.

"I don't care if any psychiatrist agrees, doesn't agree. I know that none of us can ever be free until we resolve our relationships with our parents.

"For many years the thing that I was most terrified of was my mother. I didn't see her from the time I was twenty until I was thirty-eight. Then, when I did, what happened is what I think happens to all of us: I became a mother and she became a child. I felt as if not only my view of her but my fear of her had been manipulated by circumstances. And she was much more afraid of me than I was of her.

"There are some women that really shouldn't have children. You have to know that you have to extend yourself, and want to. That's what it is to be a parent, and my mother never understood any of it.

"At one point she said she'd been too scared to even pick me up and hold me. Then she would say things like . . . my God, it killed me at the time . . . 'you know your father wanted so much to have a boy. Because he already had a girl [by his first wife]. But when you were born, I must say he took it rather well.' And she saying this as if 'Isn't that really great?'

"But a couple of years ago my [youngest] sons, Carter and Anderson, and I were in Paris and staying at the Hotel Ritz, and I was thinking of my mother there. And, you know, her being twenty and beautiful and just wanting to have a good time.

"She died very soon after I saw her, and I was still frightened and suspicious of her. But she never knew, nobody ever knew, how I really felt. I was out very early this morning, and when I was coming back in the snow, I was thinking, 'If she were here now I would really love to tell her this.' "

As *Once Upon a Time* ends, the young Gloria is seventeen, running down a beach in Malibu (". . . I can keep running, for the sand stretches as far as I can see. Faster I run—faster and faster—for this time I am not going to go back. This time I'm going to be free"), en route, though she doesn't know it yet, to marriage to Pat di Cicco, a gentleman with a mottled past.

"In this next book, Pat di Cicco is not going to come out well at all. I mean he really isn't. But it's the farthest thing from my intent to hurt anybody, because I'm not that kind of a writer, and it isn't that kind of a book. The people I am close to in the book are people that I have loved, and that I still do love, and that are part of me in that way. I don't have any bitterness or anger or hostility toward any of them. If I really want to be satirical about something, I'm very capable of doing it. But I don't want to go into that kind of thing too much, because it's just not my point of view about what I've experienced."

> *"My mother had been too scared to hold me"*

This second volume of the Vanderbilt chronicles, which she plans to finish before her thirteen-city tour for the first begins early next month, is more difficult to write than its predecessor because "in this book is when my mother had a chance to make it okay between us. And she was in a very . . . bad state, so I feel protective about her. But the story is really Alice in Wonderland looking for the White Knight. The White Knight is Leopold Stokowski, and the book ends with my knowledge that I'm going to marry him."

Stokowski was a conductor famous for the extraordinary coloration of his readings, his aureole of white hair and angelic hands, and the romantic and thoroughly opaque mist with which he cloaked his origins. Forty-two years Miss Vanderbilt's senior, he fathered her first pair of sons.

"My love for Stokowski was all-consuming. I adored him. But it was very hard to raise children because of the nature of his work. I mean, he had to travel, and the one thing I wanted was the stability of one place. I was determined to have my own identity too. So it was really only much later [and after an eight-year marriage to director Sidney Lumet] that I was ready to have the kind of commitment that I had with Wyatt.

"It was really because of certain things in myself. My grandmother Morgan really, really did teach me to fear men, and to be very competitive with them. All my trust has always been with women. I don't think this way now, but for a long time I felt that women were more supportive of each other than men were supportive of them. Even now, I cannot think of myself talking to a man in the same way I can talk to a woman. I mean, men are a kind of mystery."

Of course they are to a woman who grew up in a houseful of females. Miss Vanderbilt "can't imagine" what it's like to have a father, and she asks about a visitor's with the curiosity a shut-in brings to a world traveler. Still, she knows a good father when she sees one—and she knows Wyatt Cooper was an "incredible" dad. "We had fourteen years together," she says, "and when he died the boys [Carter and Anderson] were only thirteen and eleven, but he had laid the basis which sustained us."

Now, she says, she has come full circle, which she feels is what we all do if we live long enough. "I am more today as I was in the beginning than I have ever been. I was determined to get back to where I was when I started out—a very happy child. I was surrounded by love and it never occurred to me that that wasn't the way it was always going to be. I adored my nurse, and I adored my grandmother. Then, when the whole thing happened . . . it all just changed. Like that. You know, the sun went out. . . ."

The sun is on again, and the third book, not to mention the fourth and fifth, is firmly in mind. And, Miss Vanderbilt says, "There is really nothing that frightens me anymore."

Not even the reviews? "Not at all." Why not? Because she isn't going to read them. "They're not," she adds breathily but firmly, "going to change my point of view." ▽

martina!

(Continued from page 344)

on-court running drills—meant to ensure that during a match, she is never out of position, never the first to tire. She has named each drill; Number Five is the Suicide Drill.

Martina began working with her current coach, Mike Estep, in June 1983. She had just lost a match to young Kathleen Horvath—her first loss in a long time; she didn't intend to lose again.

"It's hard to motivate yourself to do drills without a coach pushing you," says Estep; "but when you see what Martina has accomplished, it's inspiring."

Martina's philosophy: anyone can be stronger, everyone—potentially—has strength equal to hers. Her example may forever change women's tennis, women's sports. "Most other women don't spend two hours a day training and four hours practicing," says Estep. "There's a lot of room to improve." Chris Evert Lloyd has accepted the challenge: now she works out with weights. "Chris is petite," says Estep. "But, if you work out with light weights and do frequent repetitions, you'll gain strength but not bulk."

Tennis rivals occasionally hint that Martina's strength is somehow unfair and gives her an advantage they could never match. Her coach disagrees. "The real problem is that most women don't put enough emphasis on developing and improving," says Estep. "To become stronger requires guts . . . not to mention commitment, effort, and concentration."

The specifics: concentrating on your body, your sport, your diet. In addition to her incredible training schedule, Martina has worked on the emotional aspect of her game—getting her confidence, her motivation in high gear. She also changed her diet dramatically. No more junk food—she now eats very little fat, sugar, red meat. Martina gets her energy from eating complex carbohydrates like grains, fruits, and vegetables, finds non-fatty sources of protein. Though she weighs about 145 pounds, Martina's body fat is very low—about 9 percent: she is trim, firm, mostly muscle.

"If you pay enough attention to what you're doing, you can improve forever," says Estep. That is clearly what Martina wants—and what she is likely to do. . . ▽

lee radziwill

(Continued from page 372)

about the room in what appears to be the most casual manner.

On the mantel and the marble sideboards are Radziwill's favorite pieces of sculpture—a Roman boy's head and an Egyptian lion's head. By the window, there is a large palm. Paintings by James Ward, depicting boar and tiger hunting in India, flank the fireplace.

"I bought them more than twenty years ago at auction," said Radziwill. "Ward painted them from his backyard in London, so you see how stuffed the tiger looks. Not at all gory."

Under a painting of two whippets about to descend on a hare, there is a satin sofa. "That sofa's been everything from velvet to linen," said Radziwill. "I don't know what it will be next.

"You see," she said, "it's all a mix, but what really keeps it together visually is the ceiling, which I covered with gold paper. It brought it all together."

The dining room has the same kind of exotic, eclectic symmetry as the living room. As in the living room, the fireplace here is flanked by objects, in this case, two nineteenth-century Chinese black-lacquer cabinets. There is a central area that is the visual focus: an enormous round Regency table surrounded by Regency chairs. And there are pieces that seem to have been scattered about at random—a sofa covered in tiger-striped velvet, two Art Deco giraffes on the mantel. And, as in the living room, paintings have been used to add a touch of fantasy. Over the fireplace, for example, Edwin Landseer's Victorian dog portraits have been stacked over each other.

The final impression of the room is one of whimsical historicism. "I love the nineteenth century," explains Radziwill. "But now that everyone's jumped on it, I feel you have to be very careful in the way you use it. Many decorators today make it all too overstuffed, with one too many tassels and trim.

"I just keep paring down," she said. "I have, for example, a massive amount of early nineteenth-century botanical watercolors which I had hung in my bedroom. But when I moved here, I realized that they are such a terrible nuisance to hang up because each is a different size. So it's like a chess game. And, frankly, I don't feel like playing chess anymore."

What, then, does Radziwill feel like doing?

"I still haven't decided," she said. "But I'm almost there. Whatever it is, it will involve using my eye in a new way, perhaps as an individual consultant.

"You see," she concluded, "transition is not always comfortable, but it's that discomfort that makes new things possible." ▽

guy de rothschild

(Continued from page 361)

French politician, helped him, but the limits of that help are apparent: ". . .he introduced me to painting, and I still remember how thrilled I was when he encouraged me to buy two inexpensive watercolors, my first art acquisitions." Whatever talents Rothschild had could only be demonstrated by purchase, ownership, collections.

When he was torpedoed while crossing the Atlantic in a war-time convoy from New York, he yielded his place on a lifeboat to a sailor (but found another place later): ". . .a small deep part of my ego was watching me critically to see if I would behave properly till the end. . .perhaps manners are what is left when one has forgotten everything else." Guy de Rothschild would like to see the book as a story about business, about society. It seems much more to be a juxtaposition of style and self-doubt. Writing about fleeing France in 1941, he says, "Under the surface of the social privileges from which I'd benefitted since the day I was born, I could be nothing more than just another Jew."

At seventy-five, the Baron is a dapper man with hooded eyes that are a little less blue than those on the cover of his book. He slips from distracted charm to opinions that are sharp about the Left—as one would expect—and also sharp about Israel: "I don't believe in being an unconditional, blind supporter of Israel," he says. "To be a Jew," he adds, "is an important part of the ego. Jews realize early that they have something that many people consider a blemish, an invisible yellow star. Everyone wants to be loved and admired, so some will react by being silly and try to make themselves loved, others will be aggressive. These are secondary reactions. I managed to get over the self-consciousness." There is the other side, though, the Rothschild side: "There is a Rothschild myth: the Rothschilds are considered, merely by their existence, stars, and put in star positions. Their narcissism consists of finding a certain, perhaps unconscious, pleasure in something not earned. It's not easy to give up a certain kind of fame."

A few years ago Guy and Marie-Hélène had to give up Ferrières, the château where they held the legendary fancy dress balls: the Proust Ball and the Surrealist Ball, which Audrey Hepburn attended with her head in a birdcage. These and other receptions are well documented in the book's color photographs. Yet the style of Ferrières, a nineteenth-century splendor consisting of a profusion of overstuffed buttoned red plush couches with insets of tapestry, gilt Córdoba leather walls, and semiprecious stones inlaid on walls and furniture, is enjoying a renaissance through decorators such as Mongiardino. It would be wrong to think that the family went into eclipse: the Hôtel Lambert, a magnificent seventeenth-century mansion on the Ile Saint-Louis, replaced Ferrières; a small chalet on Ferrières' grounds was built and decorated to Rothschild standards; a New York apartment was thoroughly plushed and leathered by Geoffrey Bennison. "I feel good only when I am surrounded by things that are familiar to me; I am happy at Ferrières, at Meautry (the stud farm in Normandy) where I spent part of my childhood. Even Marbella: we've been going there for twenty years. Places I know give me a feeling of belonging."

The Rothschilds held legendary fancy dress balls: the Proust Ball and the Surrealist Ball, which Audrey Hepburn attended with her head in a bird cage.

He spends his days in New York City at Rothschild Inc., the firm that is a child of both the English and the French branches of the family. His evenings are enjoyed with friends, intimates from Paris and Normandy who happen to live in New York as well. Here, he is a popular and well-liked man alone. His success with his book was due, he says, to his appearance on *Apostrophes*, France's book program run by Bernard Pivot (which is the highest rated TV talk show in the country). By the Baron's account, it was mere good manners that impelled him to step in and do his best—without wishing to push himself forward—when the show seemed about to degenerate into a free-for-all. His charm is his diffidence; he says he can't write another book unless he is given another seventy years to write about.

He spends summers with Marie-Hélène. "The big adventure of my life was, after a very painful divorce, to have married Marie-Hélène." He says, "The great joys have been normal ones: the birth of my first son, David, triumphs at the races." The book is full of photographs of Marie-Hélène, an exotic half-Egyptian, half-Dutch beauty with masses of blond hair, whose likes and dislikes keep some portion of Paris on its toes. She is a Catholic: like most of his family, Guy de Rothschild married out of his faith. "I am not religious," he says, "but I have a sense of the position of man and of my position in the universe which is almost mystical. I don't believe in the bearded old man. I have a respect for human greatness with all its weaknesses, and a sense of our smallness in the world, and of the desire to go beyond oneself and to accept one's position, to accept one's mortality with a certain humility and without fear.

"I don't pay much attention to myself," he says, "I don't even look in the mirror when I shave. I do it all by touch."

It is doubtful whether the family will establish real roots in America; and if the cycles described in the book continue, this brief exile will lead only to renewed conquest of the Old World. Nostalgic, charming, and meek, Guy de Rothschild seems to be someone who has never raised his voice, which is perhaps why the book, for all its razzmatazz of pictures and names, is so touching. ▽

much ado about money

(Continued from page 361)

pathological distinction they make between their own little nest eggs and anonymous riches labeled "finance." This fantasy provides an excuse for the inventors of the wealth tax, euphemistically referred to as the "tax on large fortunes," levied on an aggregate of static property, impossible for the most part to divide or liquidate; whereas only those profits earned through the dynamic flux of the country's economy qualify for annual withholding.

In their final analysis, societies, like individuals, involve their whole nature in their relationship with money. The rich are regarded with ambivalence. Less affluent people want a kind of paternal protection from them, and simultaneously envy and reject them. People expect the rich to feel superior, and then revolt against this imaginary humiliation. No one sees the rich as brothers. They are regarded as members of another species; money isolates them. In their own eyes, however, the advantages money brings them are too easy; the wealthy value only what they earn by personal merit.

Mere mortals made of blood, flesh, and bone, the Rothschilds from birth symbolize money and everything it represents: luxury, fame, power. And should any one of them be so ill advised as to boast about it, he would immediately be as unpopular as he is well known. It's hardly their fault if, among the many "wealthy few," they are singled out as a showpiece. What little prestige they might have gained from their relationships with statesmen like René Mayer, and particularly Georges Pompidou, was entirely fortuitous, as the Rothschilds knew these men before they became public figures. Any analogy that might be drawn between those friendships and the special relationships the Rothschilds enjoyed in the nineteenth century with Europe's leaders would be quite mistaken. A temporary illusion appeared, however, for a moment to revive a legend from the past. And it is one of life's fatal ironies that shortly thereafter the Rothschild Bank was nationalized, thus sweeping away what had been for two centuries their professional identity.

Seen close up, the Rothschilds are decent people. They fulfill their obligations discreetly and without arrogance. They are referred to as "the Rothschilds"; it is only collectively that they are a symbol. Condemned to solidarity by ancestors who chose *Concordia, Integritas, Industria* as the family motto, they are forever worrying that one of their own will damage the family reputation, each member regarding the shortcomings of the others without indulgence. Among themselves, of course, they are equals, like Roman citizens, for the similarity of their fates erases any individual differences. The inevitable disagreements usually end with everyone sitting down to a meal prepared with infinite care, out of mutual affection as much as culinary competition.

I have no idea what a poor Rothschild would look like. I suppose he would vanish in anonymity. In the meantime, precious few of them are driven by a money-making obsession or by an urge to rebuild a fortune comparable to that of their ancestors. They tend to make the best of what they have (and now and then a little more), each according to his particular tastes. Their styles of living, however, as well as their choice of homes and art, are remarkably similar. The emphasis put on beauty, the importance given to quality, to elegant hospitality, are characteristic of a family tradition that gives precedence to refinement over luxury. How long can this last? It doesn't seem to go with the trend of history.

As far as I'm concerned, life may have spoiled me in many ways, but I have never forgotten the restrictions and humiliations suffered by my ancestors, who knew only hard, obsessive work. This memory has helped me face situations in which I saw how easily I could lose material security as well as the social pride generations have acquired.

Bathed from childhood in the embarrassing limelight of celebrity, the Rothschilds can hardly avoid a certain narcissism, which prompts them to justify by their behavior a reputation they would like to deserve. Some may even secretly fear they are not quite up to it. But when all is said and done, conscious of the favors heaven has bestowed upon them, they gallantly bear a symbolic name, accepting with good heart the whims of fortune. ▽

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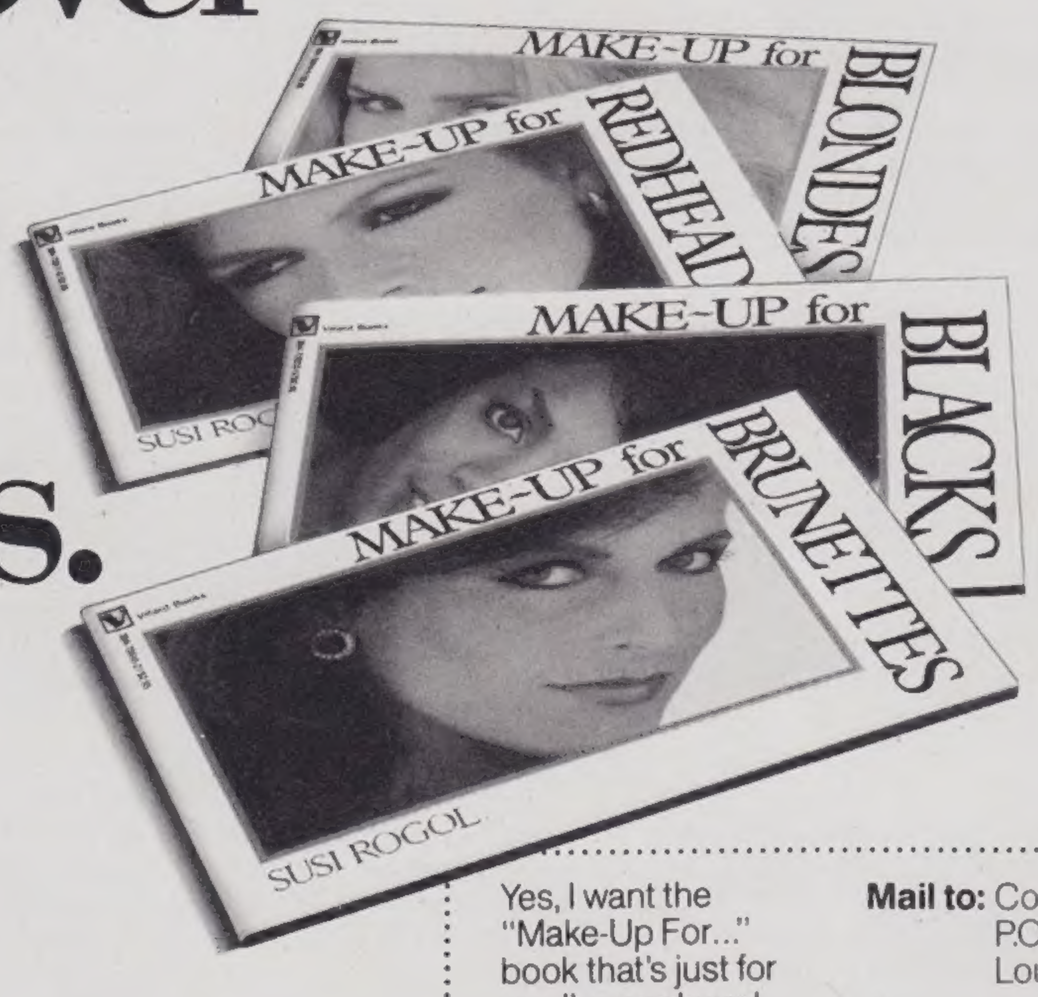

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fashion and illustration information

Page 40: Earrings available at The Bill Schiffer Gallery, NYC; Jere Scott at Stanley Korshak, Chicago; Glitz, Los Angeles.
226: Bracelets at Lord & Taylor. Earrings at Westside Zoo, NYC; Ultimo, Chicago.
258: Terracotta plates, Frank McIntosh at Henri Bendel. Knives and forks, Patina Wolf. Available at Sointu. Victorian period asparagus servers, James II. Fabric, Brunschwig and Fils.
304: Jacket fabric, Taroni; skirt, Dourmeuil. Accessories, Yves Saint Laurent.
306-307: Silk crepe by Abraham. Accessories, Yves Saint Laurent.
308: Silk crepe by Bianchini. Jacket embroidery, Montex. Accessories, Yves Saint Laurent.
309: Wool jersey by Racine. Accessories, Yves Saint Laurent.
310: Silk crepe dress. Accessories by Yves Saint Laurent.
311: Silk satin by Taroni. Moroccan crepe by Bianchini. Accessories, Yves Saint Laurent.
312: Coat fabric by Abraham. Pants fabric by Bianchini. Accessories, Yves Saint Laurent.
313: Dress fabric by Abraham. Accessories, Givenchy.
314: Model, *far left:* wool crepe pants. Accessories by Chanel.
315: Accessories, Chanel.
316: Silk crepe de Chine jacket. Dress fabric, Setarium. Accessories, Valentino.
318: Jacket fabric, Taroni; pants, Abraham. Accessories, Emanuel Ungaro.
319: Dress fabric, Abraham. Accessories, Emanuel Ungaro.
320: Top fabric, Gandini. Accessories by Emanuel Ungaro.
321: Lapels and lining, silk jacquard. Skirt, silk satin. Suit fabric, Gandini. Accessories, Emanuel Ungaro.
322-323: Polyester/polymide lace by Jakob Schlaepfer. Accessories, Emanuel Ungaro.
326: Earrings at M & J Savitt Salon at Stanley Korshak, Chicago. To order at Bergdorf Goodman.
327: Earrings at Bergdorf Goodman; The Gazebo, Dallas; Freehand, Los Angeles.
328: Earrings at Bergdorf Goodman; The Village Shoppes, Muscle Shoals and Florence AL; The Toggery, Kilgore TX; Maison Mendessolle, San Francisco.
329: Earrings at Bloomingdale's Cul-de-Sac; M & J Savitt Salon at Stanley Korshak, Chicago.
330: Necklace at Bloomingdale's Cul-de-Sac; Ultimo, Chicago; Susan of Burlingame CA.
331: Earrings. Gindi, NYC; Rumors, New Orleans LA; Handle With Care, Chicago; So Much, Los Angeles.
332: Necklace.Henri Bendel; Jere Scott at Stanley Korshak, Chicago; Frost Bros. To order, Neiman-Marcus.
333: Earrings available at Altman's; Knit Wit, Philadelphia; Etc. at Village Sportswear, Mountainbrook AL; Ultimo, Chicago.
334: Stevi Brooks nylon ciré unitard. $46. Available at Macy's, Herald Square; Liberty House of Hawaii; Stevi Brooks, Beverly Hills. Antron shorts Head Sportswear. $16. Bloomingdale's; Nordstrom, Seattle. Headwrap, Christiaan for Patricia Field, NYC. Hair, Valentin for Jean Louis David; makeup, Linda Cantello.
335: Shirt, Stephen Sprouse.
338: Tickets of California Antron/Lycra leotard. $27. Macy's, Herald Square; Strawbridge & Clothier, Philadelphia; Bullock's. Alitta Antron/Lycra pants. $32. Available at Paragon Sporting Goods, NYC; Morrie Mages, Chicago; Bud Melton's University Cycle, Dallas; Two-Wheel Transit Authority; Huntington Beach CA; I. Martin Imports, Los Angeles; Macy's, San Francisco. Headwrap, Christiaan for Patricia Field, NYC. Hair, Valentin for Jean Louis David; makeup, Linda Cantello.
340: Leotard, Capezio by Ballet Makers.
345: Swimsuit at OMO Norma Kamali, NYC; Broadway Southwest, Biltmore AZ; Neiman-Marcus, Dept. 28; New York West, San Francisco. Earrings, Gindi, NYC; Anne Evans, Dallas.
346: Hat at Bloomingdale's; Polo/Ralph Lauren, Chicago; Polo Shop, Palm Desert CA.
347: Wool/silk/lurex coat dress, $860. Underdress, $236. Both at OMO Norma Kamali, NYC. Earrings, Valentino Night. Belt by Ruza. Lord & Taylor.
348: Earrings, John Iverson. Artwear, NYC. Bracelet, Tulla Booth. Panty stockings, Hanes Too! Lord & Taylor; Marshall Field's; The Broadway, Southern California. Shoes, Garolini. Lord & Taylor.
349: Earrings, Scooter. Saks Fifth Avenue, NYC; Sakowitz. Bag, La Bagagerie, NYC. Gloves, Givenchy for La Crasia. Givenchy Boutique, NYC. Stockings, Voilá by Crystal Creations. Available at Bloomingdale's; The Fairfield Store, Fairfield CT. Shoes, Albert Nipon Footwear.
350: Hat, Madcaps. Putumayo, NYC; Vivace, Washington DC; Contempo Casuals, Los Angeles. Earrings, John Iverson. Artwear, NYC. Bag, Prada. Bergdorf Goodman; Alan Bilzerian, Boston and Worcester MA. Ultimo, Chicago. Top and bottom bracelets, Izabel Lam. Middle bracelet, Jyunko Sonohara. Stockings, Hue. Shoes, Maud Frizon.
351: Acetate/viscose dress also at Colitti, Millburn NJ; Scarbrough's, Austin TX; Bullocks Wilshire, Wilshire Boulevard; Butch Blum, Seattle. Belt, hat, and gloves, Karl Lagerfeld. Bag, Vittorio Ricci, NYC. Bracelet, Mark Spirito. Barneys New York. Shoes, Maud Frizon NYC and Bal Harbour.
352: Hat, earrings; Emanuel Ungaro. Bracelet, Robin Kahn. Bag, Carlos Falchi. Bloomingdale's. Leglooks by Burlington. Macy's. Shoes, Vittorio Ricci, NYC.
353: Headwrap, Peggy Martin. Earrings, John Iverson. Artwear NYC. Belt, Lasso. Georgina, Hewlett NY; Lewie Watkins, Little Rock AR. Bag, Maud Frizon. Panty stockings, Electric Sok! Rosey Jekes, Hanover New Hampshire. Shoes, Maud Frizon, NYC.
355: Hair, Shimon Sabag for the Linda Tam Salon, NYC; makeup, Sandy Linter.
374: Sonia Rykiel silk crepe blouse. To order at stores listed for outfit. Turnout at Frost Bros., Dept. 690; Sonia Rykiel Boutique, Houston. Pants also at The Denver, Denver CO; Theodore, Beverly Hills. Earrings, Ellen Designs. Bergdorf Goodman. Belt, Sonia Rykiel. Bracelets, model's left arm, wrist to cuff: Madeline de Bor for Krasne-Two. Henri Bendel; Isabel Canovas, Paris. Bracelets, model's right arm, wrist to cuff: Isabel Canovas, Paris; Leslie Knaster. Gindi, NYC.
375: Earrings, Peter M. at Kruger Gallery, NYC. Belt by Ruza. Saks Fifth Avenue, NYC. Bracelets, Marla Buck. Georgina, Hewlett NY.
376: Earrings, Bijoux-Bijoux.
377: Outfit also at Cedric's, Edina and Minnetonka MN. Earrings, Bijoux-Bijoux. Belt, Robin Kahn. Henri Bendel. Bracelets, Debra Fine Yohai. Bergdorf Goodman; Ultimo, Chicago. Shoes, pages 374 through 377, Susan Bennis/Warren Edwards, NYC.
378: Top also at Jimmy's, Brooklyn NY; Panache, Millburn NJ; Ruth Shaw, Baltimore MD; Sakowitz.
380: Wool challis dress at Frost Bros., Dept. 520. Also at Dress Circle, Pittsburgh PA; Capriccio, Scottsdale AZ and La Jolla CA. Hat, Ralph Lauren for Hat Attack. Bloomingdale's; Polo/Ralph Lauren, Denver; Polo/Ralph Lauren, San Antonio TX.
381: Hat, Hat Attack. Charivari, NYC. Shoes, Yves Saint Laurent.
382: Polyester top. Rayon/cotton/polyester skirt. Hat, Ralph Lauren for Hat Attack. Bloomingdale's; Polo/Ralph Lauren, Denver; Polo/Ralph Lauren, San Antonio TX. Belt, Fendi.
384: Also at Helen's of Course, Beaverton OR and Seattle WA; Elizabeth Kay, Ontario, Canada; The Bay, Ontario, Canada. Scarf, Saldarini. The Holding Company, NYC; John Wanamaker.
385: Dress at Bloomingdale's, Dept. 312. Hat, Carol Lieberman. Bonwit Teller; Jamie, Nashville TN.
386: Hat, Ralph Lauren for Hat Attack. Bloomingdale's; Polo/Ralph Lauren, Palm Beach.
388: Swimsuit also at Suzy, Great Neck NY; Alan Bilzerian, Boston and Worcester MA.
390-391: Turnout available mid-April. Shirt also at Alexio, Los Angeles; Macy's, San Francisco; Classica Uomo, Ontario, Canada. Hat, Enrico Coveri.
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